

### A REFLEX OF DRAMATIC EVENTS OF THE WEEK.

Vol. XVI., No. 407.

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NEW YORK: SATURDAY, OCTOBER 16, 1886.

PRICE TEN CENTS.

Wilson Barrett's Success of Welcome--The Ultimate Estimate of the Man and the Genera of the Actor-The Public Crucifix and the Public Altar-The Supernatural Side of Claudian-A Violet of Actresses-Mrs. Bowers' Fear of New York-A Grand Drama of Civilization and Barbarism.

Wilson Barrett achieved on Monday night a success of welcome. Hospitality was so tumultueus that Discrimination put cotton in its ears. The generous desire to honor the man went cff half-cocked. It was a fulminating audience, not a critical one. And this remarkable circumstance, more than anything else, set people to thinking of John McCullough,

Some actors achieve greatness and some achieve popularity. Some are good artists and others are good fellows. Now and then we meet the player whom everybody likes as a man; at other times we meet the player whom everybody respects as an actor.

Draw your line down here, and the Forrests and Booths and Irvings fall on one side and the John Broughams, the John McCulloughs and the Wilson Barretts fall on the other.

If you ask me for that summarized opinion which it does not appear to be the newspaper critic's function to give, but which every reader of the newspaper looks for-that ultimate estimate of the man and his work which in some degree fixes his status among all the other workers, I shall reply that my conviction is: Wilson Barrett's American debut was a furore of personal flattery, tinctured with a sense of disappointment at his work.

I am bound to tell you that Mr. Barrett's appearance in Claudian corroborates my impression of Mr. Barrett's career. I cannot re gard him as a man of intense convictions or the loftiest-and therefore the least understood-aims.

His rejuvenescence of Hamlet somehow will always appear to the critic as less an endeavor to get at the truth than an effort to awaken a new interest in an old play, and there are numerous tokens in Claudian that the artistic integrity of idea is with him subordinate to a romanticism and sentimentality that will catch the average sensibility.

It is a notable, and it ought to be a pathetic, fact that Wilson Barrett instantly and inevitably suggested to a number of intelligent playgoers the late John McCullough. This fact crept out in more than one printed allusion.

It is an inadvertent and eloquent criticism that no amount of verbal ornamentation will disturb.

No actor that America has produced was more popular, or more ardently loved by hosts of friends, than John McCullough. But he was not a great actor. He had the divine quality that inspifed affection, but he lacked the human attributes to achieve greatness in art.

He never once in all his career struck out with creative puissance a new role or lit with celestial fire an old one. And we were thus resented in him with the paradox of a great heart that compelled unexampled fondness, but never inspired his labor. He depended in much of his best work upon the personality that Forrest had impressed upon him, and his most acceptable Roman impersonation was an accidental coincidence of appearance and antique methods with the popular conception of the part.

Believe me. I do not for one moment assume that we can sound all the possibilities of anactor with one heave of the critical plummet, nor measure his mental girth at one sitting. gory he must be assigned.

look for its unuttered ideas, and as a rule is miration if he is. disappointed if it doesn't find them.

the clacque that accompanies every theatrical he belonged.

NYM CRINKLE'S FEUILLETON event. The intelligent public are not actuated. They knew this he had utterly failed to He seemed to me to lack that finesse of accompaniments. I remember a street in They are curious and eager to see the last new | ter. man and measure him. They are forever! This is the one fact that it interests me to rible. are always in at the new promise.

little scalpels are into him; if he winces he is a golden mist."

Discrimination Puts Cotton in its Ears looking and listening for the footsteps of state. There are other less interesting facts, strong ability Great talent is always a new which at this moment 1 do not intend to sensation. The dead level of merit in and bother with. Such, for example, is the fact realism. out of the theatre is the wearing think. We that he is a most painstaking actor; that he has a fine pe sonal appearance; that his elo-And that hour of measurement on the first cution is heavy, almost hard in colloquial placid kind. She is evidently not one of those night is really a conflict. It is substantially passages (who does this remind you of?) and the same as when two strange bulls meet in a affected to manuerism in pathetic passages; field. They look at each other implacably, that he had a purely ideal play and tried to order to put themselves out with their own It is simply a question of which is the stronger. play it in a purely actual manner, as if the tears. Your audience may make more noise than a genuine sympathy of the audience were of bull, but that is mere magnanimity. It is a more consequence than the poetic purport.

more of his judges than of his mission, they a mere matter of flesh and blood in it

by any abstract principle or personal prejudice. se ze them with the coercive grasp of a mas-Significance, that would alone make it ter-

> In this sense the play was a failure, saved only from weariness by the excellence of its

> Miss Eastlake will have to be judged hereafter. She was accepted as a beauty of the divine incendiaries who are continually setting themselves on fire with their own passions in

I hope she will forgive me, but she tired me a little. She was so evenly exemplary and hundred to one and it is human. That's all. One morning paper said very tersely and tractable. But withal there was a certain neg The moment the actor appears a thousand prettily that "the atmosphere of Claudian is ative winsomeness in her acting, and I could not say at this moment whether it looked out lost. Every attribute is on trial. If he thinks This is true, but Claudian was very often of her Saxon eyes or shone in her Saxon

pressed brick, and I have seen Othello's house with a Mason and Hamblin organ in it. But the old curse and the modern earthquake is what my estimable "Giddy" would call "mixing dripks "

Whenever we reach backward in theme, we ought to bend backward a little in spirit. We have papier mache Ariels in The Tempest, and an admirable system of wires to work the junk in the prologue; but where is the Prospero, born with a wand?

The modern actor tries to delude. That's the stage carpenter's mistake. He ought to elude.

I have seen As You Like It played in this city at a cost of thousands, and it was the most expensive mechanical mummery. I saw it once at Booth's with Neilson in it-and all at once we were under the "shade of melancholy boughs;" blithe maidens' laughter beguiled us as it came from unseen coverts; the sweet-wood notes of the master came down the aisles of the imagination like the voices of a boy choir at sunrise. It was morning again in the mind.

What was the musky charm of that matinee -with the bitter Winter nearly over, the Easter bells ready to ring, and this dear old Forest of Arden with its carols and chimes making romping roundelays to all that was pure and glad and hopeful in us!

Two or three nights ago I was sitting in the Fourteenth Street Theatre watching Mrs. Bowers with calm admiration, I was thinking what a satisfaction it was to hear English tragedy in pure English. We have had to take it in broken English so long that we got to expect a foreign accent whenever Shakespeare was announced.

Whenever he was transmitted through such excellent artists as Janauschek, Ristori or Modjeska, It reminded me of the sunlight coming through a storied window, gorgeous and memorial, but shattered and robbed of some of its warmth.

Mrs. Bowers need not hereafter be afraid of New York. She has had the patronage of the very best people. It was a delight to look over the assemblage from a box. It reminded me of one of those subscription matinces of Theodore Thomas' at the Academy, where all the daintiest, all the cleverest, all the most exclusive and most influential gathered, and sat religiously rapt throughout.

I am reminded right here, by a baggage who is looking over my shoulder, that Mrs. Bowers is afraid of New York, or she would do her new play Josephine here instead of trying

Well, what is she afraid of? Can you tell? Perhaps it's the play.

Will you castigate her in THE MIRROR anonymously and kindly? I can't do it, for she is an old flame of mine and she'd know it wasn't sincere.

I've got, a scrap of news to tell you, and then I'm done. Do you know what is going on at the Madison Square Garden?

Gads! If you don't, you'd better investigate it. That Wild West Show, which has been the Summer tumult on Staten Island, is to take possession of the place next month. But stop a bit. This time all the material, cowboy, "cut off band," wild maidens and Buffalo Bill, are to be worked into a grand drama of civilization and barbarism, with cyclones. Colorado beetles, prairie fires, gevsers, burning villages, heroic rescues, stampedes of wild horses, and the great fight of Custer on the Little Big Horn.

Who of all men could make this drama but Steele Mackave?

I was in the Garden a few moments, and he explained to me the enormous spectacle which he is preparing, and showed me Matt Morgan hard at work on the scenery. All the buffalos, all the Indians, all the cowboys and all the bucking ponies are to be cast in the drama. It quite took my breath away, and I secretly wondered how they had kept it quiet so long.

I telegraphed to Nate Salsbury about it and he said yes, it was true. Something has a le done, he said, to keep Steele Mackave's mind employed and the bucking animals from eat-

It will be a nice place to the Wlater, my Wilson Barrett in Claudian is trying to pick friends, and warm outseves we will fire

to sing a Gregorian chant. If he tried it, he'd P. . . . to start and with the I don't think the American audience quite keep time with his feet, just as Mr. Barrett cert must that you and give it awayunderstood the significance of the story, and has kept time to his myth with a seismic for the made me promise and to tell-I may sa the totta is playing here this week, down h. C.



WILSON BARRETT.

But I do think there are well defined groups will see it and pity him. If he temporizes be- It was admirable flesh and blood. Just as | She may be classed as a violet of actresses. or genera and that we can very soon determine tween a duty and a shallow delight, they will the realistic earthquake was a most com I haven't heard a word about her wardrobes, into which family he is born and to what cate- know it. If he knows less than they do, they mendable, not to say timely, piece of dynamwill detect it. If he has a weak spot in him ics. But the anima, man, the anima! I assure you, an intelligent New York audithey will find it. They may not be able to I cannot imagine a subiler supernatural Dame Trot, she has kept out of the news ence, such as a first-night audience on an im- determine every excellence or name every theme in which the psychos will have to go papers! Now, if she will only keep out of ortant occasion like that of Mr. Barrett's debut fault, but if he is a lion they will not mistake most of the work than that stately old myth of the supernatural, we may get to like her with is sure to be, has an instinctive sense of the him for a tiger, if he is an eagle they will not the Wandering Jew, which first came to the a most discreet fondness. Penera of the actor, which if it could put it into class him among the stuffed owls. They will notice of men in the Chronicles of the Abbey words would be astonishingly correct. It can not only determine his genera, but they will of St. Albans. It has had a thousand tran- Lady Macbeth's letter in their hands. Miss feel unergingly, but it cannot interpret and ex- do one of two other things. They will crucity scriptions and variations from Matthew Paris Eastlake was born where a "willow grows Plain its can feelings in set phrase. And so it him with their opinions if he is not their mas to the criticisms of the next morning to ter, and they will worship him with their ad- improved on the terrible simplicity of the

If you appose that such an audience as that who the morning after Mr. Harrett's debut such an adept at psychologic work as Mr. and you might as well ask a modern minstrel of Monday night is drawn together out of sym- could have analyzed his portrayal of Claudian Irving. Pathy for an unknown actor, or because it is a with absolute justice to all its details, but there Renerous or polite thing to assist him and were not two intelligent auditors who did not

down to Eugene Sue, but no one has ever aslant a brook," and some of Opheba's straws ing their heads of original fable. The awful possibilities of the

there him in his labors, you are deceived by know to which of the two orthreegreat groups I am sure Mr. Barrett did not assist them wave.

her jewels or her pet dogs. I don't think she has been interviewed. Hiess the dear little

Some women get out of the nursery with were in her yellow hair.

There may not have been a score of people unending curse might well stagger even a Greek threshold on a modern instrument, and cool outse vex with a bline

• i a bit in apprehending its supernatural side. | You can't do these old things with modern are the Bible House.

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### At the Theatres. STAR THEATER-CLAUDIAN

Wiscon Barrett Charles Fulton Il Conper Cliffe A H. Bernage Lagley Russell S. A. Carson

Moss Eastiake Austin Melford George Barrets Charles Hudson the of the there are

The holt has fallen. Claudian has been heard, and Mr. Wilson Barrett has made his first appearance on the New York boards. And now that the exclone has temporarily, subsided, it remains for those who chanced to be in its path on Monday night to pick themselves up, collect their scattered wits, and try to render to themselves and others something like a clear account of the event and its accompanying phenomena. Nor should it be matter of reproach if, in our mode of introducing the theme, there should be a slight tone of satire-a trifle of the resentment born of disappointment. Mr. Barrett has a right to be taken seriously, but hardly so seriously as he perhaps imagines. When men's minds have been long wrought up to some momentous event in politics, society or the arts, to which they have looked torward with tense nerves, set teeth and bated breath, and when, the shock once passed, it appears, after all, to have been but a gentle tremor, which even Wiggins might safely have predicted, it is no more than natural that they should, by logical reaction, tend to make light of the inocuous catastrophe and even in Sydney Smith's phrase. be betrayed into speaking disparagingly of the Equator. Mr. Barrett and his new play have been so long and so persistently heralded in the New York press, and so much expectation has, with or without his own procurement, been excited on the subject of 'Claudian" and its presentation, that a failure to rise to the height of public anticipation is apt to be set down as a positive failure Mr. Barrett can hardly complain if he is made responsible, not altogether for what he has done, or left undone, but in part for what his friends and partisans backed him to do. Nor shall we shun the charge of over-minuteness in devoting to the event an amount of attention calculated rather on its supposed than its actual importance.

Let us see, then, what Mr. Barrett has done First, as to his play, the joint production of two trained playwrights, Messrs. Henry Herman and W. G. Wills. The story suggests a bit from the monkish legends of the Thebaid, or the "Lives of the Saints." Its scene is laid in Byzantium, but might as well have been laid in Alexandria, Rome or Damascus for any special fitness between place and plot. The essential point was to secure a fit locality for romantic legend, and for some handsome dresses and imposing architecture, and this is fairly attained.

The plot, with reasonable brevity, is as tollows: Claudian Andiates, a wealthy patrician and magistrate of Byzantium, passing through the market-place, sees a young slave, Serena, about to be bid in at public auction by her plebeian husband, Theorus, In sheer arrogance and wanton caprice he overbids the despairing husband, and the girl is on the point of being dragged to his palace, when the pulace rise upon his myrmidons and secure Serena's escape to the cell of the Holy Clement, a hermit of the waste. Claudian, pursuing her, kills the hermit, who tries to protect her, and embracing her, in momentary delight, wishes that he might ever be young to taste such rapture. The dying her mit rouses his last energies to curse him with the awful prophecy that he shall live forever, till the "rocks shall divide and the lightning fall" to part him from his love, but that his every word and deed shall be fatal to those he meets, and his lightest efforts at kindness shall blast the objects of his good will. Claudian, in sudden horror and repentance, would atone for his sin by freeing his victim, but the curse has alrea y taken effect, and she falls dead at his evening gun in the harbor, "Holy Mother!

Thus far the prologue. At the opening of the first act, properly so called, Claudian, after the lapse of a hundred years, is found wandering, wretched and despairing, through the world, longing for, yet shunning, human society, and, as ever, blasting every track which crosses his own. He offers charity to a stary ing beggar, and her child dies in her arms Agazil to contre her all end Lut at the first sign of response tomfalls smound with blinders people drive him from the cerer. When, in the second art, she when for death and prays the ball of and As he clasps her amonthy his armitical lightning strikes the later as earthque ne, shielded by the spel The side action, the murder-

venerance wrought on the criminal by Claudian's order, need only be briefly alluded to as not essential to the main action of the piece.

In the third act, Claudian, roaming amid the ruins of his palace, and believing Almida lost, prays yet more earnestly for death, which he may now hope for, since "the rocks have split and the gulf has opened." At the appearance of the spectre hermit, who informs him that Almida is safe, and gives him the choice of living for her ruin or dying in order to free her from her share of the curse and restore her to her lover, passion once more gets the upper hand. The sight of the suffering girl, however, led in by Agazil, brings about a final revulsion of feeling, and he calls upon the phantom to fulfil its promise and close at once his struggle and his life Stricken by a thunderbolt, he sinks back, and with the words of religious hope on his lips, "I see, I understand, I know," dies in the arms of the redeemed Almida and her lover, Agazil, who has, as above hinted, been rescued from the tyrant's murderous efforts. The very mild side-plot, in the loves of the young bump kin, Belos, and his sweetheart, Edessa, calls for only the merest mention. It introduces a thin, very thin element of comedy into the piece, and does little harm if it does little

Here, then, clearly, is material which in proper hands and for proper ends might be made of excellent use. As a subject for a poem it lends itself to strong and picturesque treatment, and under the skilful handling of William Morris or Robert Browning might be invaluable. But at best it is matter for a legend rather than a drama, even a melodrama, and it may be gravely doubted if the authors have even got from their theme the best of which it is capable. As seen on Monday night, Claudian lacks much of what the consensus of the critical world has united to exact of a work of tragic art. The time honored classic unities, of course, are quietly put in the corner. An action which skips about over a century or two, from Byzantium to Bithynia, through vineyard, forest, palace and dungeon, would have caused Sophocles to turn over in his tomb, or made Voltaire dash the powder from his periwig. But admitting that in these our modern days "we have changed all that," it remained with the authors to give to their work an essential unity not dependent on mere limitations of space and time. In this regard Claudian certainly does not shine. It is-we are fain to repeat-a legend rather than a drama. It lacks coherence, organic development and interplay of character. There is little or nothing of that tying and then untying of the knot of passion and situation which makes the interest of a good play. The action is fragmentary and spasmodic instead of logical, a series of striking tableaux rather than a consistent whole. The characters have an exasperating way of turning up in unexpected situations and places, and then taking up time to tell how they got there, if they vouchsafe any explanation at all. In one case, perhaps, they explain a little too much. As it dreading the censure of the religious agnostic on the one hand, and the anti-catastrophe school in geology on the other, a subordinate personage is put to considerable trouble in describing the recent emergence of a new coral island in the neighborhood of the palace, that the audience may be gently tided over to a true scientific under standing of the imminent earthquake. Very laudable from the scientist's point of view, but superfluous from that of the or the moralist. If an earthquake was wanted to scare Claudian, that useful convulsion might have been ordered up without preamble. It was its own best justification and brought its visiting-card, so to speak, in its pocket.

As regards this same earthquake, by the way, it is a notable fact that the machinist and prop erty-man seem to entertain ideas of their own at variance with recorded observation. Earth quakes, we had supposed, had a trick of roating or rumbling, in an ominous and terrifying way, instead of exploding. In view of the sixpounder report of the Byzantine tembler at the Star, the spectator might have been excused for asking, like the Irishman listening to the bes the sun go down in this country wid a and, in popular parlance, "does it every time." bang like that? Time was when our notions on these matters were somewhat vague and traditional, but since earthquakes have taken to dropping in on as at our own doors we think we know the article when we see it, and are getting nice and critical.

Of the text and dialogue, which might largely atone for such defects in construction, it may brawn without very marked force or real poetic ele-"Seemed," we say, for with the pethroaty atterance and faulty intonation scarce typiches of the theatre. Under such charming actress so lately close to our hearts guised as Chinese women. They seek to spy beauty of face, her symmetry of form her ac-

with at least the prima facie claim of an ac fairly trained in stage technicality-just this Island. Silas Cohog is selling prints complished artist. He is viewed in England -or so his friends would have us believeas a fine actor, indeed a great one; a man whose claims to reputation take rank with that of the famous names, the preux of the profession. To a claim so confidently put forward, and which we would so gladly allow if possible, it seems as inhospitable as unkind to respond with almost flat denial But the cold, unpleasant truth must be told, Mr. Barrett as Claudian, on Monday, did not mmend himself as a great or exceptional actor-hardly even as a very good one, or perhaps even a good actor at all. Severe as this curt criticism might be if applied to a rising member of an average stock company, it is no more than justified in the case of an artist of mature age, with a developed, well-defined method, and full command of all his resources. nd, still more, a performer who aims to fill two hemispheres with his fame,

The good which may honestly be said of Mr. Barrett it is pleasant to speak. What he clearly possesses, and what was palpable to the audience on his impressive entrance last Monday, is a fine, athletic figure, a stately presence, which it would hardly be flattery to call majestic, a sonorous, well-modulated voice, and clear cut, masculine, attractive feat ures. We are not officially informed of his exact age, but we feel very sure that, like the proverbial French marquise, "he doesn't look Nature has done much for his exterior; his is the physical mould of which great actors are made. The trouble lies with his temperament and his artistic resources.

In the cool, haughty banter of his first lines in the prologue—his browbeating Theorus and his insolent admiration of Serena-the auditor might be excused for setting down tameness to the score of judicious moderation, and giving him credit for that suppressed force which seems the desideratum of the modern Re formed School. But as the play went on, and more and more pressing need called for higher grades of intensity and force-when it was seen that Mr. Barrett's passion-or its simulationis at best cold, measured, conscious and arti ficial-of the stage stagey-that he never for gets Mr. Barrett or lets us forget him, that he rarely, if ever, throws out one spark of in fectious, sympathetic, electric influence, or one fresh, impulsive cry of natural emotion-it became continually clearer that Mr. Barrett can not be credited with that jewel above price-the dramatic temperament. But this deficiency might be atoned for by correctness and refinement of method. The one capital virtue which so often redeems lack of impulsive qualities in an actor, and concil iates the understanding if not the emotions, is that old fashioned thing, good reading Un fortunately, Mr. Barrett, at least as heard in blank verse, reads deplorably. Anything more radically faulty and futile than his elecutionary methods it might be hard to imagine. It is really incomprehensible that a man evidently of intelligence and technical training, should fail to see that in a large portion of his lines he weakens, loses or utterly subverts the author's palpable meaning by his culpable misuse of stress and inflexion. That a hard working "utility" man, without education or taste, should go on forever rattling over the old conventional sing-song which seems ground into the traditions of the boards, any ious merely to get through his lines with the maximum vocal effect on the back benches d the minimum outlay of breath or bra this is conceivable enough. That Mr. Barrett should fall into the same error, and be frequently as cheap, incorrect and stagev as the weakest of his supporting cast, is sad indeed.

Of his attractive presence Mr. Barret makes good use-too good, perhaps. He is at all times an interesting and striking figure; he is thoroughly statuesque and fills the stage superbly. But the fatal spell of his own personal grace is upon him. The fine attitude which so took the audience by storm on his first entry incessantly recurs, with slight though infinite variation, throughout the piece. In short he poses remorselessly, and having once got the range, as it were, of his own postures, he sticks to that line of fire.

But Mr. Barrett has the qualities of his de fects, and profits by his limitations, if not to the manners and speech of the people of the fascinate, at least to avoid offending. The Western world, but enjoys himself neverthevery coldness of temperament which we sur- less. He is introduced to Hedalia McNeirmise in him, prevents injurious excess in ges- ney, a boarding house keeper, and her daughture, voice or expression. He keeps himself, ter Kate. There is love-making and political a ways well in hand, and though, so far as wire pulling, and the American O'Reagan the unique Terry standard. conventional and faulty declamation goes, he clandestinely marries Kate, although supposed He interferes to save Almore the betrothed of be briefly stated that they seemed sonorous and is often chargeable with ranting, it is never of the betrothed of be briefly stated that they seemed sonorous and is often chargeable with ranting, it is never of the betrothed of be briefly stated that they seemed sonorous and the young said As a transfer presention high colored, with a tendency to the tumid, and the Forrestian blood and thunder type; he tainfails as Stias Conog drops through a skyrants to his auditors, indeed, but, like Izaak light while trying to hang out the banner of and technique, offers some side views of the

of the actors, not always excepting parallel in some sense to Mr Barrett's. It fall, The exchement of a hair-cutting match is no actress on the American stage that is so Mr. Battett himself, a very large share of the has even been vaguely whispered that her is in progress between cultur barbers. Mrs. well equipped for the work of Shake pearean Native thinself, a very large share of the triends regard her as a possible rival of the McNeitney and Mrs. Silvie Dreams enter discounsely as Miss Davenport. Her radiant out in his fortress-palace and rever her ores con assumers, detailed criticism of a text and homes - Mr s Terry. On this point it upon the doorgs of lover and husband A curately intelligent appreciation of the lightfer of affection, it is bestiancy gives were mould be as risky as dif would be fairer and certainly more agreeable thousand dollar but plays an important part in some, blithesome features of such to postpone criticism till a further hearing in a the plot. It is a sum that has been raised for that which now engages her talents, her power reader should object to the length of role offering better occasion for the display the Parnell Fund. It accidents a becomes at of coquetry, and her mastery of technique reface and use us to come to the of force and individuality. It must not be tached to a proses poster that has been placed equip her splendidly for this work. relate and tirse is to come to the evening's work-Mr. left out of sight that Claudian is not a good upon the American O Reagan's tack while he Her Beatrice is a spirited, with lightshakes the walls, and the transfer would be an evident but conscient play and Miss Eastlake's share in it is species suffering from a 'cros' like a steries bearied creature, and not the caustic termagant Caudia tons topy that we have lingered almost cially thankless. In the coloriess and monot discarded, and turns a wall to that we are more or less accustomed to see. a voil at was ever the general features of onot role of Almida, she appears as a gentle, explained.

and no more.

Neither would it be either pleasant or profitable to dwell on the characteristics of the supporting cast, who in no case rise above the level of the protoundest mediocrity. To this general statement an exception might be made for the marked individuality of Charles Hudson as the wicked tetrarch. Mr. Hudson has acted, we are told in Mr. Irving's company, and studied his distinguished model so thoroughly that the madder (the dve, we mean) of Irving has reddened his very bones. It might seem as if-Mr. Divey to the contrary notwithstanding-it were difficult, if not impossible to caricature Mr. Irving's methods; but Mr. Hudson did it effectually. As the cruel tetrarch he should be awe-inspiring and terrific. In reality he was delightfully funny, and supplied, though unwittingly, that comic flavor without which the most blood-curdling dramas are apt to lack artistic relief. It is to on the Chinese fiddle "broke up" the audibe hoped that no change will be made in Mr. Hudson's interpretation. In a play so long and monotonously sad as Claudian, such lightsome element as Mr. Hudson's Thariogalus song-and-dance that brought down would be missed. As it is, like the Roman the house to the extent of several punch at certain White House dinners, it will encores. In this bit of business the mother always be greedily welcomed as "the Life Saving Station.

As a stage manager, we are glad to state, Mr. Barrett quite justifies his reputation. The two views, at Byzantium and at Charydos, were charming bits of scenic art. The populace, somewhat after the manner of the Meiningen crowd, was a good, realistic crowd, and the dressing and grouping careful, tasteful and correct. Even the earthquake, barring the peculiar noise it made, was a most proper and well conducted upheaval. Some objection has been made to the sight of the wires involved in this ingenious mechanism. But this is the fault rather of the Weather Department than of the manager. We have long been used to see important meteorological changes wired beforehand, and Mr. Barrett can hardly claim an exception for his private shake.

### PARK THEATRE-THE O'REAGANS.

Bernard O'Reagan	Edward Harrigan
Silas Cohog	
Lulu Cohog	Dan Collyer
Darrell Kilhea'y	
Herman Krouse	Harry Fisher
Charley Dreams	George Merritt
Ludlow Filkins	
Stavie Mc vleer	
Rif Bloomfield	
Bernard O'Reagan, M. P	loseph Sparks
Bill Scarley	Charles Sturges
Hop-Yet	loseph Davis
Bedalia McNeirney,	
Mrs. Hop Yet, solo on Ch	i- Mrs. Annie Yeamans
Kate McNeirney	Amy Lee
An Unfortunate	
Kate, a bal e'-zirl.	Annie Languon
Mrs. Silvie Dreams	
Mrs. Chow-Chox	Emily Yeamans

To record success after success for Edward Harrigan is what might be called pleasantly monotonous-at least Mr. Martin Hanley would agree that this is about the way to put it. He was at his post on Monday night at the Park Theatre and played a very important rolethat of receiver-general on behalt of the O'Reagans. It was a pleasant duty, and if Manager Hanley had worn only his smiles he would have been well habited. The O'Reagans was a rousing success, as was demonstrated before the first curtain. It is one among Harrigan's best, and they are numerous. The local color is of the richest; the dialogue fairly scintillates with wit; the undercurrent of metropolitan life flows in the ooze of unctuous humor through three long acts that seem all too short; eye and ear never tire of the kaleid. oscope, the merry jingle of tune and the hurlyburly of the scenes. Tidal waves of applause and laughter almost overwhelmed the players. The house was crowded from the orchestra rail to the sofas in the rear of the spacious lobby. As the principals came on-Harrigan, Wild, Mrs. Yeamans, Miss Lee, Bradley, Fisher, Sparks et al.-applause shook the building. Indeed, these welcomes in the first act prolonged the final curtain to a rather late hour. A few of the principals made briefvery brief-speeches of thanks.

Now for The O'Reagans proper. The play opens in the saloon of Bernard O'Reagan, which is known as "The Locker." Bernard O'Reagan, M. P., his cousin, arrives. He comes in the interest of the Parnell Fund, and is given a hearty welcome. Upstairs the Herman Krouse Club is holding a political powwow. The "tarrier arrival" is nonplussed by Walton with his trogs, "as if he loved them" Datred Kalhealy, who is up for Assembly, creation that are novel, although perfectly le-Miss Eastlake comes to us with a reputation | The second act is Golligan's Court after night-

such-of Agazil by the tetrarch, and the swift its central point. Mr. Barrett comes to us actress, agreeable in voice and features and head Bay-cottages, villas by the ea, Const is racing and a clam-bake, plenty of dancier and singing. Cohog falls into the fre-con out a "baked coon." Thousand dollar bill found on him. Scene II -- Exterior of Cunant wharf; changes to interior, with steam moored. The Gilded Zephyr Butterque Trous is in waiting. The genuine O Reagan, M. P., appears; the other turns out to be his mas. querading valet. The Gilded Zephers and the U. S. Black Marines embark and the vessel moves away as the curtain descen-

Mr. Harrigan is not particularly conspic nous as the American O'Reagan, rather hiding himself to give others prominence. Still, he gave an amusing insight to the workings of the New York saloon. He led in many of the songs with good effect. Mrs. Year, ans had a capital part in the Widow McNeirney, and did it full justice. When she appeared in the Chinese costume there was a yell. Her solo ence. Her daughter, Emily Yearnans, who played Mrs. Silvie Dreams, appeared in the same make up. They did a Chinese and daughter gave the audience a rich treat. It is worth a visit to the Park to see. John Wild was at home in the part of Silas Cohog. He is unexcelled as a vag. nig Mr. Wild is a trump card in the Harrigan pack, except when he appears in white face. Harry Fisher kept up his reputation as Herman Krouse, a German aspirant to political honors. He played the part deliciously. As his political rival. Darrell Kilhealy, Mike Bradley won plenty of favor, and jumped into the good graces of the audience at once. Joseph Sparks was excellent as the pseudo M. P. There is a sameness in everything he does in the Irish line but this part fitted him to a T. The score of little parts were well sustained by Mr. Harrigan's large company. There is no room to particularize, but all did well. Many flower pieces were passed over the footlights.

The scenery was fully up to the Harrigan standard. Familiar scenes in New York were instantly recognized and generously applauded. Gilligan's Court, Sheepshead Bay and the Cunard wharf were the most meritorious. The songs revealed some pretty music from the muse of David Braham. Here they are, five in number: "Mulberry Springs," "Little Hedge School," "Strolling on the Sands," "The Trumpet in the Cornfield Blows" (five encores), and "The U. S. Black Marines"this latter, with drill, being especially fine. The O'Reagans is safely launched for a long voyage.

Here is credit that is evenly divided. William Witham provided the fine scenery. He comes first, of course, for he is inseparable from the Harrigan productions. William Vail's handiwork is seen in the mechanical effects, and these were by no means a trifle. Mike Bradley has a whole line to himselt on the programme because he supervised the dancing-and the dancing, it must be said, was very nimble and tripping. Mrs. Mary Jack had charge of the costumes, Louis Filber of the properties, and Et. Murphy superintended the intricate military manœuvres,

UNION SOUARE-MUCH ADO ABOUT NOTHING. Fanny Davenport
J. H. Barnes
B. R. Graham
W. Lackaye
George Morton
J. F. Dean
W. J. Hurley
Harry Hawk Beatrice. Don Pedr Frank Willard Erroll Dunbar Mary E. Hill Alma Aiken

Miss Davenport gave the opening perform ance of her engagement at the Union Square Theatre a notable interest by appearing for the first time in her successful stage career as the charming heroine of Much Ado About Nothing. The event was sufficiently important to assemble a large and fashionable audience, and although the night was sultry and the theatre close, the star's performance was observed with the utmost attention.

Of course everybody is prejudiced in favor of Ellen Terry's Beatrice, that sweet and sunny characterization that is so much more the actress' than the Master's. It is Miss Terry's charming personality-her winsome ways, her unflagging spirits and her delicate sensibility-that has made her so conspicuous a favorite in the role. Her personation is sui cneris, and although it has become the popular ideal, there is no good reason why other essavists of the part should be measured by

Miss Davenport's Heatrice is conceived in the unmistakable spirit of the author, while her interpretation, in general matters of detail gitimate and in keeping with its plan There

seems to the general relation at attacking discreet and pleasing, if rather conventional. The third at the at Sheeps- genuousness of her wit are the fruit of girlish

emberance not the bitterness of a confirmed astuteness unrave's Laty Artley's secret, early hour at which THE MIRROR IS sent to less charmed his bearers with "Sally in our UNION SQUARE THEATRE.

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The new Heatrice is a brainy, healthy, v.gor. become one of the most popular parts in Miss Davesport's aiready extensive repertoire. The adience was pleased with it and honored the star with an enthusiastic call after the cathedral scene, which was very finely acted.

Miss Davenport's work of course displays faults and shortcomings, but the most of them may be attributed to the nervousness of a first performance and the responsibility of supervising all the departments of the production. With repetition no doubt will come strength at certain weak points and confidence that is certain to improve the whole performance. The few inadequacies were not of the fatal kind, and the effort clearly showed that Miss Davenport has the right ideas and the knowledge and power to carry them out. Her dresses were superb in design and richness. The beauty of this actress was never more becomingly set off than by the exquisite mediæval gown she wore in the last act.

Mr. Barnes gave a capital performance of Benedick, a good, straightforward, plain-sailing, honest delineation that was really refreshing after some of the grotesque representations the blunt soldier has had at the hands of other and more celebrated actors. The early bluffing and later love-making of the hero were excellently done, and Mr. Barnes eminently justified his selection for leading support by Miss Davenport. He is a sterling player and his presence here again is most welcome.

Mr. Morton as Don John and Mr. Lackaye as Claudio differed in this, that the former over emphasized and the latter gave most of his lines too trippingly. However, both were otherwise satisfactory. Mr. Hawk made an efficient Dogberry, and Mr. Graham was painstaking as Don Pedro, Miss Lytton is a very pretty woman, but she was not sufficiently sympathetic as Hero.

The comedy was staged very well, the scenery, the dresses and the music all having been specially provided

THIRD AVENUE THEATRE-EAGLE'S NEST.
lack Trail Edwin Arden
Robert Blasedon
Geoffrey Milford
Daniel Dibsey
fill Slater T. W. Hannon
Cy. Draper Frank Leiden
Wun Lung J. E. Bradley
Snamus McQuilty A. L. Boyden
Rose Milford Evelyn Campbell
Sierra Suze
Martha Silsbee Jennie Christie
The romantic Western drama, Eagle's Nest.

with Edwin Arden in the leading role, is drawing good houses. The piece abounds in thrilling situations and is finely mounted. Its action is a refined portrayal of a strongly marked plot. Robert Blasedon, junior member of a Sacramento banking firm, becomes intatuated with Rose Milford, the only daughter of Geoffrey Milford, the head of the firm. Rose rejects the suit, and falls in love with the hero of the piece, a handsome young miner known as Jack Trail, who saves the lives of the father and daughter in a stage-coach accident in the mountains. Blasedon, upon discovering that he has a successful rival threatens to ruin Rose's father, who committed a forgery in his early career. The knowledge of his crime is wielded by the villian with unrelenting cruelty, and forms the pivotal point of the play. His crafty schemes, however, are thwarted by the recovery of important papers bearing on the old banker's crime.

In his able impersonation of the hero Mr. Arden goes through the whole gamut of human passion with a fire and sustained force which stamps him as an actor far above mediocrity. He was well supported by a strong company. Charles Macklin, as Robert Blasedon, the villain, gave a powerful characterization of the part. Evelyn Campbell, as Rose Milford, was sweet and winsome, while Agnes Arden, as Sierra Suse, won the plaudits of the audience as a vivacious and charming comedienne. Horace James as Daniel Dibsey, a member of the legal profession of the "Marks the lawyer" type, was spontaneously amusing. The tone of the play is pure and bracing, and is minus the sterotyped adjuncts of the frontier drama.

At the Fourteenth Street Theatre on Monday evening Mrs. Bowers appeared as Lady Audley in the dramatized version of Lady Audley's Secret. The play is so familiar that there are few persons who will fail to understand what a crucial test of acting it affords. Mrs. Bowers, whose welcome return to the stage is giving gratification to the composcenti, has taken thorough hold of the character which she represents. That the role is extremely difficult must be conceded. It shows a false, clever, fascinating murderess contending with all the mental anxieties of her dangerous position, and withal keeping to the world a smooth and happy exterior. Each scene is powerful, and the whole play develops a culminating interest from the first scene. Repeated calls before the curtain were Mrs. Bowers' well deserved reward. Not less well earned was the warm applause accorded to that promising young actress, Fanny Gillette, who supported Mrs. Bowers in the part of Alicia Audlev, with evidences of ability and thoughtful study which point to a more than ordinary histrionic career. Joseph Wheelock was very satisfac-

Since Lotta first appeared in the theatrical Little Jack Sheppard is booming merrily expected she would be, still when we remember funnier still from week to week. that the Britons take but slowly to anything American, it is not to be wondered at that Theodora draws large houses still to Niblo's. trashy though it be, affords ample scope for her songs and dances were redemanded over and over again. It is to be regretted, however, that of late Lotta has seldom appeared in a play worthy of her talents.

The present supporting company is unsatisfactory as far as the female portion of it is concerned, but several of the male roles were capably filled, particularly those assumed by Messrs, Lennox, Coote and Mahoney. The scenery was good, but some of the mechanical effects were not. Next week, Frederic Bryton in Forgiven.

On Monday evening at the Windsor Clara Morris played in Adolph Belot's L'Article 47. to a large audience. Her impersonation of Cora was as thrillingly powerful as ever, especially in the scene in which she recognizes in the person of George Girard the discharged convict George Duhamel. Her intensity of passion in this exciting drama is striking. The cast was excellent. The role of George Duhamel was filled by Henry Miller, and that of Victor Mazilier by Ogden Stevens. Marcelle de Brieve was undertaken by Bijou Heron, and Madame Duhamel by Kate Dennin-Wilson. Last evening Miss Morris was seen in The New Magdalen. On Friday she changes the bill to Miss Multon, and Saturday afternoon Camille. The supporting company played Engaged at the Wednesday mat-

Mr. Hoyt's absurdity A Parlor Match made the spacious Grand Opera House resound with laughter Monday night. Messrs. Evans and Hoey are fellow-conspirators in the farce, as of yore, and their efforts are seconded by an efficient company. Mr. Hoey's new topical song made an immediate hit. Next week Conried's Oepra company will be seen here in The Gypsy Baron. The production has been widely heralded and if it comes up to the manager's promises the pretty operetta will have a setting equal to that it had at the Casino. . . .

...

Woman Against Woman attracted a good Ellsler repeated her success in the role of Bessie Barton which she acted with her accustomed pathos and power. Frank Weston as usual L. Davenport and Mattie Earle contributed materially to the excellence of the performance Next week A Wall Street Bandit.

Dockstader's Minstrels continue as popular as ever and the theatre is nightly filled with well pleased audiences. For lovers of oldtime minstrelsy in all its purity the entertainment offered affords much enjoyment, reminding us of the palmy days of this branch of the profession when Bryant's, Christy's and Buckley's were so much in favor, and the variety element had not yet encroached on their particular domain. The run of Little Black Sheppard bids fair to equal that of its white brother up the street, but for next Saturday's matinee the management announces a special change of programme especially arranged for the amusement of the ladies and little folks.

The successful run of The Main Line at the Lyceum ends on Saturday night. The popularity of the play has been one of the pleasant features of the early season. On young Englishwoman whose beauty and so-

reason A Wife's Peril is kept on this week, are all conforming. Next Monday the lady will excite new interest in her appearances by presenting herself the Claude, Mr. Everill the Damas, and Mr. lot of favorite artists employed. Carne the Heauseant. In this production we

tory as Robert Audley, the lawyer whose legal Theatre as the opening play of the season. The ing from severe hoarseness, but has neverthed GIVEN.

emberance. The underlying tenderness, no- Percy Sage acted well the part of Sir Harry press, owing to its large edition, necessitates a Alley" and other gems of melody. McQuade's man-hater. The of the character are portrayed. Towers, a fox-hunting locer of Apox. Jennie postponement of critical review until our next grand baritone rolls resonantly through the bility and rorter believed and the serious side of Beatrice's nature is not opthe serious side of Beatrice's nature is not oppiquancy to the concerted music, and Mullaly's presirely obtruded, still it is sufficiently good, with the exception of the gentleman ton-who is also the author of Harvestwho filled the role of George Tallbuys, and who Charles Groves, the comedian; Helen Vane, The part singing is the best we have ever missed much of the light and shade he might. Carrie Coote, Herbert. Kelcev. and. Crestie. heard in minstrelsy and equal to any in more out piece of work. It is, we think, destined to have given it. There was a large audience Clarke-all of whom are of course English, pretentious concerns.

> firmament as a stellar attraction of unusual along at the Rijon. Hets are freely made that brightness, her career has been a series of the bright burlesque will run to the 150th almost unbroken triumphs. 'Tis true she was night. Mr. Goodwin's performance is capital, not as well received by the English as it was the beauty of it being that the actor makes it

> they turned up their noses at "our dramatic" and the spectators evince unqualified enjoycocktail," That her popularity here is unment at what they see and hear there. The dimmed, was evidenced by the cordial recep- other evening two dudes emerged from the tion she met with at Poole's Theatre on Mon- auditorium conversing as follows: "I say. day evening, when she presented to a large Chawles, awful risky thing that where-awaudience her well-known play by Fred Mars Olcott feeds the lions. Bai Jove! The den, entitled The Little Detective. The piece. brutes might take it into their heads to grab her-aw-and then-" "No danger, old the versatility of the clever little artiste, and chappie," said the other; "they know Ned Gilmore's hard by in the lobby."

> > Held by the Enemy holds on its prosperous way at the Madison Square. The interesting little play and the excellent acting presented by the company are well worthy the favor both are receiving Mr. Palmer's stock season begins the first week in November.

### The Musical Mirror.

It is not in mortal man to avoid being bent from the bee-line of cool judgment by the force of the wind of popular clamor. Even a rifle ball is deflected from its true aim, and the aimer has to allow for windage. So have the critics of New York even, in a measure, suffered a slight aberration in the case of Violet Cameron, who, although not by any means the great artist that her most injudicious friends and admirers assert her to be, is yet a very fair actress in a certain conventional line of operatic extravaganza, and a pleasing singer of ballads and such like sim ple things, when her voice is not forced out of its natural compass. Her lower tones are rich and melodious; her upper register reedy and strained. But she sings in tune, mostly, and she enunciates her words with a clearness and precision worthy of all praise. She never "mouths it as some of our players do," but gives forth every syllable as clean cut as a diamond. In short, had Violet Cameron been permitted to appear in New York unheralded by scandal, and unsmirched by newspaper slop, she would probably have at once taken rank as a very nice, pleasant singer of comic opera-after the London cut, to be sure-but there are more ways than one of cooking eggs and though New York may like them poached, that is no reason why they may not be very good when scrambled. The first thing to be done by the management is to change the medium through which Violet Cameron has been looked at and, throwing aside the nobleman and The Commodore as unsuited to this latitude, to make a new departure in a really house to the People's Monday night. Effie good piece-operatta or extravaganza, it matters not which-in order to present the much talked about artist in a proper light, by which she may be judged shared the honors with his wife, while Mrs. E. on her merits. As for Lionel Brough, he has simply been sacrified to a wretchedly bad part, and we marvel much that a man of his experience should have been left to himself, as the ancient Puritans had it, as to make his first adventure in a new sphere of action in a part that gives him no chance to show what he is made of. Brough is a good, nay, an excellent actor, and has a depth of quiet fun in him. He has a good voice and a fine presence, all thrown away let us hope that he may yet have a chance to prove his metal. The chorus and other belongings are all excellent-not, indeed, any better than we are used to at the Casino-perhaps, in some instances, not quite so good. Michael Connolly is a very capable conductor, and his band is full and good in all respects-in fact, the crew and the ship are both seaworthy, but The Commodore is a duf fer. Mutiny and heave him overboard and the cruise may be profitable yet, for all that has come and gone. We understand that Kenilworth goes on next Monday.

... The Sunday concerts at the Casino are Monday we are to see May Fortescue, the giving the utmost satisfaction. Helle Cole, a mezzo-soprano of a resonant voice and a cial experiences have engaged attention. Miss great pet with the audience, has, if anything, Fortescue has selected Gilbert's Gretchen for improved in favor during her absence. Levy Caudian Andiates is, as he always was and always will be, the cornet player of the world, whether for tone, Mrs. Langtry's engagement at the Fifth compass or execution absolutely without a Avenue is a noteworthy financial success, rival Rudolph Aronson's band is-itself, The houses have been crowded, and for that We need say no more. The other attractions

Koster and Bial open the regular season for the first time here as Pauline in The Lady with a burlesque on a burlesque, Captain of Lyons-a part she played over one hun. Jack Sheppard, in which a number of new dred times in London. Mr. Coghlan will be songs and racy specialties will be given and a

shall see some more of Mrs. Langtry's gor- At Dockstader's Minstrels a first part of ungeous dry goods. Mr. Harper Pennington questioned merit, in a musical point of view, has designed all the costumes for the piece. is given. Harry Pepper, the tenor, who, both as singer and composer, has made himself a Last evening Harvest was given at Wallack's prime tavorite with the public, has been suffer-

really good bass supports them all perfectly.

With the opening of the Italian, German and American opera seasons we hope to have matter of more importance to chronicle. We shall be glad to welcome back dear old Lucia, Leonora, Figaro and all the rest of our old friends, but not less will we receive with open arms the new generation of operas. Prejudice should have no place in art and to us Bellini and Wagner, Donizetti and Ginck, are equally welcome so they be at their best.

The music introduced in Fanny Davenport's production of Much Ado About Nothing was admirably given by the clever quartette of singers engaged for the occasion and by the largely increased band under the direction of Mr. Haberkorn. We may more particularly mention the song, "Take, oh, take those lips away," sung with much expression and good voice by Signorina Leone; the quartetter "Sigh no more, Ladies," and "Who is Sylvia," by Miss Warren, who has a pure, clear soprano; Signorina Leone, Herr Zeutor, a capitol tenor, and Signor Leone, a ponderous basso. The oboe sole at the beginning of the third act was also beautifully played.

### Professional Doings.

-The People's Theatre at Harrisburg, Pa., is a popular-price house, and is on the ground floor. It is entirely new and seats 1,600. The stage is 40 by 50, and there is scenery in plenty. The population of Harrisburg and its suburbs is now between 50,000 and 60,000. George E. Tucke is the manager of the People's Theatre, and he holds open time for

-Arthur Rehan would like to have out-oftown managers understand that he is in no way connected with the management of the company now playing A Night Off His interests are confined strictly to the strong comedy organization now playing the dra-matic brochure, Nancy and Co. This is Mr Rehan's fourth season with metropolitan comedy successes, and he is doing a fine busi-

-Mart Hanley is perforce a first-nighterat his own theatre. He saw little of The O'Reagans on Monday night, but he heard the applause that punctuated the success, and received the congratulations of Lis friends in the "little back room." Even the one or two odle" Aldermen present forgot their cares in the political sallies of the American O'Reagan and forgot about their confreres in

-The season in New Orleans has opened very favorably, and Manager Bidwell looks forward to a prosperous year. He writes that business of all kinds is remarkably good and the crops generally large. His Star Dramatic company opens its season at the Grand Opera House on Nov. 14. His bookings for his three theatres are complete until next Spring, with the exception of the weeks of Nov. 14, Dec. 26

-Horace Lewis is meeting with gratifying success in Monte Cristo. His business at Harris' Theatre in Pittsburg during a hot midsummer wave was such that the engagemen of one week was lengthened to four, and played to the largest receipts ever known in that city at that season of the year. Mr. Lewis carries his own scenery and other ef fects, and uses only his own press notices. T. H. Winnett is doing his bookings.

-Harry Wilson, of Wilson's Co has secured from E. J. Swartz, the author, the sole rights to Dad's Girl, so long played by Lizzie May Ulmer. The company under Mr. Wilson's management will be hea the clever actress, singer and danseuse, Blanche Sherwood. J. L. Saphore, of 12 Union square, is doing the booking. Dad's Girl will be given at popular prices. Aaron Appleton goes in

-Jacobs and Proctor now control ten theatres in as many cities, and are on the lookout for more. Thus far they haven't been able to get a foothold south of New York. Pat Harris has four theatres, and seems to be satisfied. Bunnell devotes his energies to two. Attractions can now put in from twenty to wenty-five weeks in the low price theatres The high class attractions do not seem to suffer from the competition of the museum circuits, so called.

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LOTTA,
LOTTA,

THE LITTLE DETECTIVE.

Under the management of J. M. HILL. FANNY

PANNY DAVENPORT DAVENPORT

as Beatrice in

MUCH ADO ABOUT NOTHING.

Matines Saturday

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Next week-IOSEPH MURPHY.

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"An exceptionally interesting play. The success was emphatic." Son. "Carefully staged and nearly acted. At the end of Act III. the heroine brings down the house with tremendous analysis. MAIN

LINE The Main Line will pay big dividents.

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A picture que drama of the railroad, by H. C. De Mille and Charles Barnard.

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BIJOU OPERA HOUSE, Broadway near joth st. Messrs. Miles & Barton, Lessess and Managers. "I must have a cooler."

MR. N. C. GOODWIN,

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A melodramatic operatic burlesque, by Mesars, Yardley & Stephens, produced under the personal supervision of Mr. Yardley and Mr. Goodwin. Music Director, G. A. Kerker.

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# PROVINCIAL.

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Twoof the great accesses of New York were pre-

sented in Boston for the first time that we've, and a great int.

The first of these is Kranine, which is being given by Aconson's own to from the Casino, at the Colde I heating. The libration of the power, to be sure, is only some but the money as of "one," quality, del come at times, and never obstrusive or aggressive, while the a long of all, not only of the principals, but of the monor people as well, is him. Francis Wisson and W. S. Parsell as the two thieves, Fairine Hall as Francis of the monor opeople two thieves, Fairine Hall as Francis of the Frances, not toopeak at rength of Max Freeman, Mare Jansen, Henry Hallam and Mark Smith, all are artistic in acting and pleasing in voice. Mr. Wilson and Misson acting and pleasing in voice. Mr. Wilson and Misson accounted for each other in their funny loss.

Stuart seem created for each other in their funny lossness in the dance at the close of the second act. Night after night the curtain has been taised over and over again at the close of this act, and over and over again has the final portion of the dance been repeated. The houses have been large all the week.

The other New York success was Diacy, in Adonis, which has been seen here at the Hollis Street. Theatre also to large houses. Mr. Discey's reception on Monday evening was little short of an ovation, enthusiasm, flowers, speeches, and so forth, were on tap, and "all went merry as a marriage bell." Adonis, as a play, is quite as bad as anything Mr. Gill ever wrote, which is saving a great deal; but Mr. Discey is clever, popular, magnetic, and all that, and is a personal success everywhere. Prople like life and animal spirits, and hence they like him. It is only when animal spirits, masquerades in vulgar garb, and fisticuffs take the place of innocent play, that it is objectionable. Mr. Discey's imitation of Henry Irving is capital, his personations of other people and characters are full of life, frolic and go. Hence his success. The people in support are clever, notably Amelia Somerville, who betrays a good deal of true comedy; the young women generally are pretty and do not hesitate to let the audience see it to a considerable extent, though in a modest way; and hence the success of Adonis. The house has been crowded each evening. The engagement is understood to be for tweive weeks. Shadows of a Great City did a large business at the Boston Theater, the great house literally being packed on Saturday night, at the close of the first week's run. I spoke well of the play last season, and no new words of commendation are needed.

Houses continue large at the Boston Museum to see Harbor Lights.

Moths was given a series of very creditable presenta-

of commendation are needed
Houses continue large at the Boston Museum to see
Harbor Lights.

Moths was given a series of very creditable presentations during the week at the Bijou Theatre by the
Helene Adell Dramatic co.. Miss Adell personating acceptably the character of Vera. W. C. Munroe as the
English dude, "Don't you know," was "rawther' clever
in his stupidities. Louise Mackintosh made a ciever
Fuchsia Leach. By the way, nine people out of ten
evidently do not know how to apell this word Fuchsia,
and ninety-nine out of a hundred do not know how to
pronounce it. Moral: Examine your dictionaries.

The Howard Atheracum Star Specialty co. appeared
at the home theatre during the week to crowded
houses at every performance. Houses continue large
for the second week of One of Our Girls at the Park
Theatre. Alfred Miaco and his nantomime co. appeared at the Windsor Theatre in Humpty Dumpty.
Some clever specialties were performed.

\*Resume:\* George Tinney, a professor of music at
Guild Hall School of Music in London, and principal
basso at St. Paul's Church, is a recent arrival in Boston,
where he has accepted a position at the New England
Conservatory of Music. He will appear in concert during the season.—On Nov. 18 almost the entire seatingroom of the Hollis Street Theatre has been secured by
the Masons of Egyptians order, who will attend in a
body to witness "Brother" Disey's Adonis. I have not
learned whether a goat is to be substituted for the donkey on this occasion.—Agnes Huntington occupied a
box at the Hollis Street Theatre on the opening night
of Adonis.—Rhea, who is playing in the vicinity of
Boston, meanwhile stops at the Tremont House—
Charles A. Metcalf, late in the box-office of the Bijou
Theatre, but now manager of the Myra Goodwin Sis
co., was in town Sundaw, as the co, is playing in the
vicinity of Boston. He speaks favorably of the prospects of his little star.—Harbor Lights will reach its
fiftieth representation at the Boston Museum this week,
Tuesday, 19th.—The Mendelssohn Quintett Theatre, is receiving congratulations from everybody for the superb stage-setting he has given Adonis. Liszt's St. Elizabeth probably will be given by the Ce-celia Club at its first concert of the season, Nov. 18.

# PHILADELPHIA.

Business improved very much during the past week, all of the houses having been able to show good re-

all of the houses having been able to show good receipts.

The most important event of the week was the production of The Mystic Isle at the Temple Theatre. We have been waiting a long while for a thoroughly good opera to be born upon our own soil, but I regret to be boliged to say that our days of waiting are not yet ended. For the creation of this opera a partnership was formed between Sydney Rosenfeld and John B. Grant the former having furnished the libretto, and the latter the music. Mr. Rosenfeld upon the title page of the published adition of his work, states that he is willing that his literary reputation shall stand or fall according to the judgment that shall be passed upon this, his fondest labor. Now this I consider very reckless gambling, for the odds against him are very heavy. Mr. Rosenfeld has aimed entirely too high, and has given us in this work a series of pretty little poems replete with hyme and rhythm, but lacking humor. Even in the dialogue there is but little sparkle or brilliancy, and the best-intentioned audience could only yawn while waiting for a chance to laugh. Mr. Grant also has failed, possibly through excess of ambition. He has written in this opera some very good music, but it is mostly of a romantic character and utterly unsuited for conincopera. He seems to be unable to produce melody or to compose

possibly through excess of ambition. He has written in this opera some very good music, but it is mostly of a romantic character and utterly unsuited for conic opera. He seems to be unable to produce melody or to compose those catching strains which the hearer can carry away, and which alone can make work of this kind popular. His work is ambitious and to some extent praisworthy, but he falls below the mark as which he aimed, and in fact should have aimed in another direction.

Of the cast Louis Harrison easily carries off the honors, and without him the performance would have been dreary. He is exceedingly funny in speech, look and action, and gives to the work that burlesque character which it would entirely lack but for his efforts. Mrs. Riegel, the new star, who has suddenly sprung from the semi-obscurity of private life to the giare of the footlights, possesses a light soornan voice of good quality and tone intonation. She seems, however, to be entirely without emotion; she makes no effort to act, and appears utterly indifferent to the sentiments of her audience. She strikes a chill to every heart, and she need not wonder if no warmth comes back to cheer her. Henry C. Peakes carries away the vocal honors, and also acts with spirit. Charles J. Campbell sings sweet y and acts awkwardly. Charles Stanley is unable to sing at all and, being conscious of this lact, seems unhappy in his part, and consequently acts heavily and without humor. He is thoroughly out of place. Of the rest of the cast it is better not to speak. Mr. Brotherton, with his usual ilberality has staged the ope a in the most gorgeous and expensive manner. The costumes of both principals and chorus are of very rich material and in accordance with the prevailing taste, but the ensemble lacks harmony. The sta<sub>2</sub> settings are elaborate and full of rich tropical color, but are too heavy for the size of the stage and interfer seriously with the action of the piece. Of the plot I have said nothing, because plots in those degenerate days count for not

The ever-welcome A men in results were at the Arch Street rounded by a clever con, and an proved to be still a strong Lauvray, in One of the tense. That cover may not distribute agreement at McCa ill's Corristance at this noise begins and there is a cover the control of the c

traction was Resire are any business failed to all a

need Goe Hill's co., trib, Kentz-Santley Burlesque men Gas Mills co.; rish, Kentz-Santley Buriesque, Erret Mention. At the National Theatre this week, I-seph J. Doming and Saite Hasson will be seen in Never Say trie. They will be tolicated both by Kate Claston in The Two frephans. Gleenly's Storm Beaten played to a popule during the week at Forepaugh a Theatre. The misster business has been beoming during the week, and both Carheress and Sommons and Section report full houses. These condition by Sommons and Section report full houses. The second Lattic Bycom on opened with at Wilmington, Irel, under the management of Colonel F. A., four and James Brikeson. Our city is full of visiting Rise, who have come to assist their boutness of Philadelphia Ledge to unveil their new bronze Elix.

### ST. LOUIS.

The Theatre had good houses last week the Fair inging in a large crowd of strangers. On Thursday ners were taken people at the Fair and groces visited

the Exposition, in Crays Patch, filled the Grand at every performance. We, Us a Co. this week.
Fantasma, at the Olympic; houses crowded. Most successful engagement the co-ever piayed here. Zanfretta as the clown was very funny. Kate Davis and Little Aimee were compelled to respond to numerous encores. The Vanishing Lady was a clever trick and was well performed. Richard Mansfeld in Prince Karl the week.

Gus Wiliams in One of the rinest Captain Mishler and Oh, What a Night' gave the patrons of the People's plenty of dialect comedy, and they responded by crowding the house at every performance. Cattle King

trouding the house at every performance. Cattle King this week.

Little Mall and Fannie Bloodgood's Burlesque to, in a sensiess string of puns called Ox-Y-Gin, appeared at the Standard last week. One of the Brayest this week. Wiley Hamilton is improving his to, at the Casino every week. Packed houses last week.

At the Museum Io-Jo, the dog-face boy, Goldie Gracie with the bloode hair, and Queen Savanola, Circassian, held levers in the curiosity hall and Fitzgerald's Comedy to, in Chuckles was seen on the stage-every hour.

Comedy co. in Chuckles was seen on the stage every hour.

Items: Still they come in the latest being Charles Pope, who closed last Wednesday. Star and co. are now in the city. Bad heaith was the cause.—1. P. Slocam of We, Us a Co., is billing the town.—Allie Smith of the Buriesque Troupe at the Standard last week was too ill to appear.—F. G. Prescott, in advance of Marwaret Mather, says that the co. will bring every piece of furniture, even down to the vial that holds the poison, and one hundred and twenty people for the production of Romeo and Juliet.—H. B. Warner, of the McCaull Opera forces, is here working in the interest of Don Casar.—The friends of John W. Norton are not satisfied with the meagre reports they receive as to his condition, but hope for the best.—James Hannerty claims that the Siege of Paris did a larger business last week than any of the theatres.

### NEW ORLEANS.

What with cool weather and good—that is popular attractions, the theatres did splendidly last week. Wilson and Rankin's Minstrels, at the Academy of Music, did by far the biggest business. The co. is very good, but does not give my idea of a minstrel show. Negro minstrelsy—that is, minstrelsy in which the negro and his peculiarities are delineated—may be urged as played out; but if it is played out, iet the men that are posing as negro ininstrels rub the black off their faces and be natural. Wilson and Rankin of course carried fit the honors of the evening. Both sing well and were recalled repeatedly. Wilson may need a new act, but so long as what he does is received with so much favor lecal't be blamed for "lecturing still." There are some good voices in the co., W. Mack, C. F. Lowaine, F. Sidney and T. Lewis singing very well, singly and together. Barney Fagan and John Marcus Doyle are great clog dancers. Jerry Hart was very comical on the tambo end. The Poluski Brothers are splendid acrobats; their performing camel was great. The Paraneilas are one of the drawing cards of the troupe. The music they extract from stones and paving-hammers—with instruments in the handles—is wonderful. The afterpiece was very laughable. This week F.C. Bangs. Fisher and Hasson's Cold Day co., with F. M. Wills as Jacob Blon, has filed the Avenue Theatre nearly every night. A Cold Day was written to make people laugh—nothing more. In the hands of F. M. Wills, Perkins D. Fisher, Julian Barton, Thomas R. James, Marie Heath, L. zzie Haight and Nellie Sheldon it goes screamingly. The co-made a big hit. This week Edwin Thorne in The Black Flag.

Faranta's patrons want blood and thunder, and Faranta sees that they get it. R. J. Riley and his dogs have been performing there. A strong specialty olio precedes the regular performance of Ragged Jack, Riley gives a fair per formance and the co. are good support. This week, A Brother's Oath.

Jetties: The Battle of Paris, which has been closed during the Summer, reopened on the ist. It is drawi

# SAN FRANCISCO.

Oct. 5. lized the Hoyt's Tin Soldier and Sel.s' Circus monopolized the attention of amusement-seekers last week. These attractions turned people away every night. The circus is gone, but Hoyt and A Tin Soldier are still here, and likely to remain for some time if the present crush at the Bush Street Theatre indicates anything.

Pretty Lillian Russell and her sweet voice have charned the Baldwin people as Phyllis for the second week. A Irip to Africa was brought out last night, when the Baldwin contained one of its typical first-night audiences.

Titania Fanfani Fanfani Pasha, her uncle Antarsia, Prince of the Mironites Miradillo, a European traveler Lilian Russell
Infani Pasha, her uncle
Infani Infan Pericles, hotel proprietor Sebil, an Abyssinian slave The Muezzein Zelda Seguin F. Boudinot This distribution was more satisfactory than that of

Iolanthe, and I believe it will make more money for the management. Osmond Tearle in Kenneth Gordon fol-

Iolanthe, and I believe it will make more money for the management. Osmond Tearle in Kenneth Gordon follows 11th.

Business is Business, the new musical comedy, translated from the German by Joseph Kre ing, has captured the Tivoli people, who crowd the house every night. Helene Dingeon fits her part to perfection, and Mr. Barnes, of the Coll. has compared her to Aimee and Judic.

The Alcazar people have no cause to repine. The Two Orphans did a remarkable business last week; and I am pleased that it did, if for no other reason than the charming acquisition to the co. developed in the presence of Eleanor Barry, who played Louise to Jettreys Lewis Henriette, Miss Barry comes of our best society and is the wife of Mr. James Chesley, the manacial manager of the Caronick. She is also a beautiful woman, with a finished education, and has had some past stage experience. The Octoroon drew another large house last ingit, with Leftreys Lewis in the title role. But is more out of her me than usual. Next role. But is more out of her one than usual. Next week Article 47, after which Jeannie Winston and

comic opera.

Bidy Emerson is singing "Moriarty" this week at the minstrels. Fiftieth performance of the season will soon

minstrels. Fittieth performance of the season will soon take place.

The Grand Opera House opens ath with W. C. Counwith his trained horses. The California is closed, except for political purposes.

Flotsom: Harry Mainhail has succeeded E. I. Backley at the Aloazar.—Charley Hail does not go beast afterfail, as the lessee of the Bush is expected to arrive short-ly. Chaptele is here ahead of Daly's Vacation party and pushing his attraction. I think the Dutt stage management erred in econoling Hilliard out of his former residence and popularity here. Joseph Seeing is acan overworked and cut to the Springs with Mis. Joseph and those two boys. Minute Maddern comes to the Aloazar shortly and Frenk Mordaunt is already there.—Held by the Energy is on the cards for the Fadwin, W. H. Humston tripes from the Dutt co.

# HALTIMORE.

The week opened fairly at the Front Street Theatre on Monday night, when Bertha, the Sewing Machine Girl, was given, with D. R. Young as Jack Ryder Next, Frank Frayne as Mardo.
Scratches: George A. Gardner is trying to organize a regular amateur dramatic association here, and proposes to have regular amateur nights at the Academy of Music during the season.—The Hawdn Musicial Association announce the appearance of the Mendelssohn Quintette Clib at their first concert at the Academy of Music at an early date.

The Merry Wives of Windsor was presented for the first time in this city by Robson and Crane, and though not put on in the same scale as the Comedy of Errors, yet it was a treat, and a large house attended. The Comedy of Errors was presented (th and She Stoops to Conquer oft, with Mr. Crane in the part of Hardcastle and Mr. Robson as Tony Pumpkin. Theatresports certainly owe Messrs. Robson and Crane a debt of gratitude.

itude.

Ezra Kendall introduced A Pair of Kids to the Cleveland public at the Park Theatre. The less said of the piece from a dramatic point of view the better. It gives Mr. Kendall a chance to exhibit his talent as

It gives Mr. Kendali a chance to exhibit his talent as an eccentric comedian.

B. F. Baker in Chris and Lena occupied the Cleveland the first three nights of the week, while Lester and Allen's Minstre's stepped in the iatter half. The houses were crowded to the doors at every performance. Charles Gilday and Fanny Beane in A Piece of Pie and Collars and Coffs at the People's.

Squiblets: Rosina Vokes has been at the Stillman House all week. The co. has been busily rehearsing. All-night rehearsals were not uncommon.—Robson and Crane worked like beavers about eighteen hours out of the twenty-four during the past week rehearsing She Stoops to Conquer.—Rosina Vokes will open Monday evening at the Park in a new piece entitled The Schoolmistress.—M. E. Gaul, the pushing passenger agent of the Lake Shore, is capturing the hon's share of the theatrical business for his road. It is not uncommon for him to ship four and five cos. in a day.—Bill this week at the Euclid, Evangeline; Park, Rosina Vokes; Cleveland, Benj, Maginley in May Blossom.

### CHICAGO.

Edwin Booth has played before audiences that have p cked the Opera House. Standing room has been at a premium, and the orchestra has been turned out of place to accommodate the crowds. It is needless to dilate on the excellence of the star's performances. He demonstrated that he was still the foremost of tragedians. Mr. Booth appeared as lago, Hamlet, Macbeth and Richelieu. The Hamlet nights were simply ovations and the neighboring theatres secured merely the overflow. Charles Barron and Emma Vaders assumed the lead in the supporting co., and both are admirable artists. This week the tragedian will repeat the first week's performances, with the addition of The Fool's Revenge. Next week The Little Tyccon.

Margaret Mather has had such a prosperous week at the Columbia, where she has appeared as Juliet, that the same bill will be kept on for four nights of the present week. Miss Mather has improved suce her last appearance here, and there is no question that she is the best living Juliet, and in some parts of the play excels all her predecessors. The magnificent setting of the piece has aroused enthusiasm at every performance. It is a spectacular Romeo and Juliet in one sense, but without any loss in the dramatic attributes, and it there for excels anything of the kind ever attempted. The houses have been very large. Hoodman Flind 17th At McVicker's Theatre Joseph Jefferson has drawn good audiences. This week he will be seen in Rip Van Winkle. W. J. Florence, 18th.

John T. Raymond made a hit at Hooley's in The Woman-Hater. It is a comedy of much humor, and the star was quite at home in the eccentric character of Samuel Bundy. An excellent co. gave strength to the performance. This week, Dan Sully in Daddy Nolan. Roland Red, 17th.

Samuel Bundy.

performance. This week, Dan Suny in

Roland Reed, 17th.

The second week of the Salsbury Troubadours in The

The second week of the Salsbury Troubadours in The

autraction Brook at the Grand was far from being so profitable as the first. There was too many far superior attractions in the other theatres, and The Brook flowed on alone. This week, Sol Smith Russell in Pa. Emma Abbott,

17th.
Siberia had a good week at the Academy. This week,
Muggs' Landing with Frances Bishop in leading role.
The Private Secretary is at the Standard this week,
and Katie Putnam, the popular soubrette star, will appear in Ermathe Elf at the People's.

# CINCINNATI.

Downing's engagement at Heuck's Opera House was a genuine success in every respect. The new star stamped himself as the legitimate successor of McCullough in the role of Spartacus, and was almost nightly verseted with an enth-principle.

greeted with an enthusiastic recall.
Prince Karl was the bill at the Grand and afforded ample scope for displaying Richard Manstield's versatility, and it is to be regretted that the patronage was not on a par with the excellence of the entertair-ment. This week, McNish, Johnson and Slavin's

Harry Lacy and Edna Carev in A Planter's Wife wer Harry Lacy and Edna Carev in A Planter's Work in the leading female role materially added to the interest o the performance. This week, Frank Aiken in Agains

# BROOKLYN.

At the Grand Opera House this week large and well-pleased audiences emphasiz the fact that it is possible for a sequel of a popular play to excel the original. This seidom happens; but The Old Homestead. Denman Thompson's new play, is certainly an exception to what seems to be a general rule. The engagement is for two

reeks.

At the Brooklyn Theatre, the Madison Square coresented Our Society. It is superfluous to say that it
acted well nigh to perfection. Next week, Around
he World.

the World,
At the Criterion laughter is the order of the day, or rather of the week. Here the Redmund-Barry comb, held forth in a very amusing "farcical coinedy," as the piece is styled on the programme. It is aptly named A Cure for the Blues. Next week, May Blossom.
At the Park Theatre the T. P. W. Minstrels are draving well. Next week, Annie Pixley in The Discount Daughter.

Rems: At the Academy of Music, beginning on Thursday night, Italian Opera under the management of Signor Angelo. Prices will range from fifty cents to two dollars. At Hyde and Behman's, the Reidy-Wood co. Next week, Hallen and Hart's co. At the Stan-dard Museum, John W. Ransone in Across the Atlant.

# LOUISVILLE.

Dan Sully in Daddy Nolan, at Macauley's, gave great leasure to the rather small audiences. It is glow is a cold one and his to, evenly balanced. The scene effects, as one done and his to, evenly balanced. The scene effects, as in including music and the general impression created y the whole was pleasing. Master Mulvey, Max Arnold, disan Calet, Little Alberta Keen and the Empire markette are capable people in the parts addited

At the Masonic The Devil's Auction, drew a roaded onses for three nights, the doors being closed the re-hander of the week. There have been many changes the cast of this now hamilar a struction and not also ether for the better. It was magnificently put on the

chir for the better to Massach and The Rey Detective is the assach arge business at the Museum. The teaching the massach arge business at the Museum. The treated Central presented a fine variety builting turness. Ada Adat's bemale Masterbus will be a few for the manual control of the control of the manual control of the control of the

getusiness. Ada Adait's Female Mastadons a mage ivery during this week, incident at the Mastadons, Louis James and aniwright; Masono, K. I. Dowong in The action Masono, C. V. Harry in The Siks social was a success.

Hensey City And Hoboren.

A ademy of Musar (William Henderson, manager): Hense's Minute Men occupied the house entire week of ath and drew fair houses. The roles a good one especially James A. Herne, H. M. Pitt, J. M. Colville and Frederica Chippendale. Pretty Katherine C. Herne displays a tivacity and dash in portrayal of Dorothy that stamps her as a capable artiers and wins her much favor. The play is attractively written and tickles the patriotism of Americans. This week Geneviece Ward, supported by that excellent actor, W. H. Vernon, and a fine co., opened to a good house in Forget Me-Not. The piece was well staged and hirely presented. Miss Ward is too clever and well anown to require praise. Her three-night engagement is followed by Mine, Janauschek last half of week in Marie Antoinette, Bleak House and Henry VIII. Next week, Rag Baby.

HOBOKEN.

House and Henry VIII. Next week. Rag Baby.

HOUSEN.

Wareing's Theatre (Robert Wareing. manager):
Frank Daniels' Rag Baby drew crowded houses all last week, and everybody seemed pleased. Sunday night, oth, Amberg's Thain Theatre Opera co. rendered Der Zugeunerbaron in excellent style. The tage-settings and cestumes were spiendid, and the principals were in magneticent voice. Only standing-room was to be had long before the cartain rose. Kate Claxton opened a week's engagement itch, in Arrah-na-Pogue, to a good house. Last half of week, I wo Orphans. Next week, Janauschek.

Germania Theatre (S. Cronheim, manager): Edith Sinclair's Comedy co. in A Box of Cash drew crowded houses all last week, and the audiences were evidently chighted. Ed. Favor, bdth Sunciair and the rest of the co. have evidently made themselves favorites here. This week, Mr. and Mrs. W. M. Paul, supported by T. D. Morris and a good co., regaled the patrons of this house with their sensational California drama, Lucky Ranch. Their efforts were highly satisfactory, judging by the appliause. Next week, Ite Boy Tramp.

Hems: Harry I. Norman, manager of the Lucky Ranch co., reports business excellent and sends his regards to Thir Mirrior August Christop's, late of Cronheim's, was married ofth to Miss Louise Felsing, of New York. Mr. Christoph and his handsome bride occupied a box at Wareing's Sunday night—Will B. Mack has joined the Edith Sitclair co. as business representative—George Dollinger, musical director at Wareing's, is very happy in his choice of selections and wins repeated applause every evening. The "I told you so" people of Hoboken don't know how to account for both houses here being filled seven nights a week. The secret is—good attractions—Officer Meyers, of Cronheim's, is quite handsome, and it is said that his blond moustache has much to do with attracting many of the Hoboken damsels to that house.

### MILWAUKEE.

The principal event in the amusement line last week was the opening of the Palace Theatre, on the South Side. Formerly a skating rink, it has been converted Side. Formerly a skating rink, it has been converted into an excellent theatre—coy, tasty and complete in all its appointments. It has a parquet, dress circle and gallery, and a seating capacity of 1 400. The chairs are if the latest and most improved pattern, and are sufficiently far apart to be comfortable. A cozy box seating four people commands an excellent view of the stage from either side, and an immense plate-glass mirror on each side aids to the attractiveness of the place. The stage is large enough for all purposes, and the scenery is all new and a credit to the place. Messrs, cliphan and Miller, the proprietors and managers, are both thriving and industrious young business men, and are deserving of success. McKee Raokin in The Damites was the opening attraction, and the house was crowded. J. H. Keane in Rip Van Winkle, 14th, 15th, 16th, 17th.

stage from ettier sale, and an immense plate das mire the stage is large enough for all purposes, and the cenery stall use and a credit to the place. Means, til plan and Miller, the proprietors and managers, are creeying of success. McKee Kankin in the Danies was the opening attraction, and the house was reduced of the state of DETROIT.

Few comic operas have caused so much interest in Detroit as the representation of The Little Tycoon, and in the hands of the capable Femple Theatre co. the opera justly merit d its brillant reception. White's eiggant new theatre was patronized by the effic of the city, the attendance increasing wonderfully at each personnance, making altogether a most enjoyable mark for patrons as well as managers. R. E. Graham never appeared to better advantage than in the character of toeneral Knickerbocker, and his numerous Detroit friends received nim with the greatest cordiality. The folliest bit of nonsense was the Miss Hurre-ane of Elma Dolaro, whose rippling laugh and gay figure add a sparkle to the character and make it one of the most attractive features of the whole opera. Another received my character is the Volet, assumed by Louise Feathing character in the Volet, assumed by Louise Feathing when the Company of the Feathing sweetheast was much admired. Will Kising is sloot the possessor of a good voice, and in the character of Alvin Barry door excellent work, his Lord Boliphin and the Tycoon also being most perfectly taken and thoroughly enjoyed. Lina John and R. N. Dunbar also deserved especial mention, their characters of Bolly Dimple and Rutus Ready being well sustained. The chorus was itrst class, the lemain portion being company of the horouses in general. The stage settings were superb, the panotamic approach to New York harbor being a cover-idision, and the transformation seene in the last act completely was the change brought about. The costumes worn by the principals are eigeant especially in the large and completely was the change from the last a A large one and Miles a beautiful womens, control in the pay, however, control in the season the pay, however, control in the pay, however, control in the season at the pay, however is a cover big of the season at the season the appropriate and though comparing to the bottom of the season at an advance of the season at the season and a property of the season and a season at the season and the season and the season and of the season and the pay to the season at the season at the season and the pay to the season and the season at 

some ciaborate costumes. The St. Felix Sisters were very pleasing in their specialties, and fel. For proved immedia versatile, efficient comedium. The rest of the cast was far above the average, and added materialie acting a smooth, especialty performance. On Monday fassiph Marphy, in Kerty Good, begans were a seggencent to a weight of the cast was described been such facilities to be seen as the cast of the cast was far above the average, and added materialie acting a smooth, especialty of the cast was far above the average, and added materialie acting a smooth, especialty of the cast was far above the average, and added materialie acting a smooth, especialty of the cast was far above the average, and added materialie acting a smooth, especialty of the cast was far above the average, and added materialie acting a smooth, especialty of the cast was far above the average, and added materialie acting a smooth of the cast was described by the cast the cast was descr

### DENVER.

At the last two presentations of The Mikado at the Tabor, by the Chicago Opera co., week of ath. Miss Butler, of this city, did the elderly maden in place of Miss Crukshank, who was suddenly cailed to Aspen, on account of the appalling death of her father, aged seventy, through a fractious team of bronches running away and breaking his neck. Miss Butler had previously appeared as Katisha, consequently it was no effort for her to acquit herself commendably. There is a member of this co. who didn't receive the notice he deserved. This William West, whose Pooh-Bah is an exceptionally clever thing, and is one of the features of the very satisfactory Mikado performance of this co. Week wasn't as successful as the first engagement, but there were counter attractions of a strong drawing nower, and then there's such a thing as "having too much of a good thing." Kellar, the mysterious, is now the attraction, and of course everybody is earthquake-struck at his remarkable feats. The houses are fairly good, but they should be crowded. W. J. Chappelle is here, and is booming the Dalys, who appear week of tith.

At California, Hall husiness still kearen and the struck at the semantic still houses are fairly good, but they should be crowded.

good, but they should be crowded. W. J. Chappelle is here, and is booming the Dalys, who appear week of irth.

At California Hall business still keeps up; nothing new to record.

At the four performances of Coles' Circus six and ad, such crowds turned out as to make the receipts reach the far from starvation figure of \$10 cm or thereabouts. The parade had an air of departed splendor, and I didn't anticipate much of a show. But I was really surprised at the excellence of everything. The general opinion is that it's the best circus we've ever had.

Small Talk: Manager McCourt expects to be gone two weeks. He has reached New York ere this, if good luck is with him.—Courteous Mr. Harley is on the circuit, paying the way for the prince of wizards. Kellar, who does the towns week of 11th and then returns East. Coles' Circus jumped into Kansas from here.—Thomas Nast, the caricaturist, has returned to New York, after a two weeks' visit to his son in Silvetton, this State.—Comedian Felch got mixed the other night, and sooke about "not wanting to pin his left heel on any woman's right heart." This little speech caused a mild commotion among the players, but it passed harmlessly over the people in front.—Dr. Hamilton Griffin, the step-father of Mary Andersou, has been in town. His eyes are said to be on a ranche in these parts.—Fatin.tza, intended for the last bill of the late opera week, wasn't sung owing to the absence of Mis Cruikshank.—James Plynn, a bill-poster in the employ of Curran, while putting up Kellar's paper over the small buildings, corner Sixteenth and Curtis streets, fell to the walk and sustained injuries from which he died.—Mr. Richards, the press agent for Cole, contemplates buving a ranche in the vicinity of the fluorishing town of Montrose, a prominent station on the D. and R. G. R. R.—The Dalys in the richards of the fluorishing town of Montrose, a prominent station did a very large business here nearly two years ago.

# NEWARK.

# ALABAMA.

BIRMINGHAM.

BURMINGHAM.

Burmingham Copera House (Frank P. C.)

Burmingham Copera (Frank P. C.)

Burmingham

Hyde's Opera House through H. B. Le Clar and Rossell presented A Francisco a very small andrener. Le Clar in Senations made a decided het, and M. Vanisce tarmer, attorded abundant for Personal, Will. J. Jurity, business LITTLE ROCK t of Lizzie

# CALIFORNIA.

charming wave. Namuel W. Keene was immense and received and their ughly enough

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Opera House (S. F. Loomer, proprietor): Stanley Macy and his Kindergarden, 5th, 6th. This clever comedian and his excellent co. gave a good entertainment. Fair houses.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Myra Goodwin in Sis 5th; good house. Miss Goodwin is very cute.

J. W. Gratn makes a lively Hickory Hawkins. Clarke's co. in Ten Nights in a Bar-room, 7th; good business,

Items: It is reported that Manager Hanna will turn the house over to his father and take the road in advance of some co. If this is a fact it is to be greatly regretted.—Myra Goodwin presents each iady auditor with a cabinet photograph of herself, on the back of which is inscribed, "Yours in Fun, Myra Goodwin."

which is inscribed, "Yours in Fun, Myra Goodwin."

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Claire Scott opened 4th for week at dime prices, presenting Marie Stuart, Lady of Lyons, Leah, Medea, Camille, and Pygmalion and Galatea to large houses.

Arthur Rehan's Nancy and Co. 21st.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Ten Nights in a Bar Room, 5th; poor co., poor house, Crossen's Banker's Daughter co., 6th; fair audience. George H. Adams and co. in The Missing Link, 8th and 9th; business light.

BRIDGEPORT

and 9th; business light,

BRIDGEPORT

Hawes' Opera House (E. V. Hawes, manager):
The Rajah co., 4th, 5th, 6th, and business ruinously light. John A. Stevens, in A Great Wrong Righted, 7th. Mr. Stevens never played better; and the scenery was very fine. Emily Lytton made a big hit as Milly Graham. House light. Rehan's Nancy and Co., 8th, 9th. This comedy is the best we ever saw, and was finely acted. Business fair.
Theatre Belknap (C. J. Belknap, manager): George W. and W. I. Thompson, in Gold King, 4th, and For a Life, 7th. Business fairly good all week.

WATERBURY.

WATERBURY.

Opera House: Friday's Ideal Opera co., with Bessie Grey as prima donna. 9th. presenting Iolanthe in the afternoon and The Moxado in the evening. Business

afternson and The Missaud in the evening, light.

Item: The date now fixed for the opening of the Jacques new Opera House is Nov. 1 and 2, with two grand musical and special entertainments, under the direction of Prof. Bartlett, of this city.

# DELAWARE.

WILMINGTON.
Grand Opera House (J. K. Baylis, manager): Joseph
J. Dowling and Sadie Hasson in Neese Say Die opened
a week's engagement at low prices 4th. Eight performances to crowded houses. Hungarian Gypsy Band,
14th; Pat Rooney's Comedy co. 19th; Carleton's co. in
Nanon, 18th, 19th.

Nanon, 18th, 19th.
Academy of Music (Smith and Askin, manager).
Mouroe and Rice played return engagement of My
Aunt Bridget, 8th and 9th, to light business. McCaull's
Opera co. 13th, 14th; W. J. Scanlan, 15th.

# DISTRICT OF COLUMBIA.

The Alsberg-Morrison co. did a light business at Albaugh's last week after the first night. Faust and Marguette and Measure for Measure were presented. This week, Chip, next, Rosina Vokes.

Thatcher, Primrose and West's Ministrels drew fair houses had week at the National. This we k, Herrmann; next week, Alinee

A Prisoner for Life drew fair houses at Hergog's. This week, Comme Opera co.

The Shanghraun drew well at the Bigur. This week, Passing's Slave; next, Edwin Mayo in Davy Crockett. Lottle Church well be at Racton and Lyons' Dime Massum this week in Trix, Lukuwu, and River Pitates.

Lillie A vu's Japanese Minstrels at Kernan's this week. Lony Pastor's co. next.

# FLORIDA.

PENSACOLA.
Thome of the Way Potter, managed the season presented The Black Flag photos.
Mr Thome was suffering severely teoma and acted in Charleston while viewing the 1the earthquake in patent leather primes when made a hit as Sim Lax into the Landon I C. Bangs in Soldier of Fortune 5th. W. Mr. Bangs has many warm admitted in 168

charming wave Samuel W. Keene was immense and personal everybody.

SAN JOSE.

California Theater IC. J. Martin, manager). The Long-Mott Comeday on gave a season of one week end-tong of contemporaneous with the County and Distract of the County of the Cou

The management of the property of the second of the second of the property of the second of the second of the property of the second of the

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): On Sept. 10. Oct. 1 and 2 Matt Morgan's Diorama. Handsome paintings of battles of the Rebellion. Houses that varied in size. The audiences were appreciative, Evangeline drew a crowded house 5th. The daily press scored the lack of clothes on the part of the girls, and, to the disgust of Mr. Tillotson, there was only a small house the succeeding night. The manager thought that after his attraction had run a hundred or two nights in large cities and had been highly praised by the metropolitan press, the Fort Wayne people were in a degree bypocritical. The standing room only card was hung out early on the night of 7th. McNish, Johnson and Slavin's Minstrels holding the bards. Best house in the brief history of this thestre, the receipts being \$944. One of the best minstrel performances ever seen nere. Pater Rights 15th.

Seen here. Patent Rights 15th.

VINCENNES

Green's Opera House (Frank Green, manager):
Murray and Murphy in Our Irish V sitors ofrew a big
house 4th. Performance gave immense satisfaction.
The Little Tycoon was presented 7th to a full house by
amateurs. Tae Bayse-Davis Dramatic co 11th, week.
One of the Bravest 18th.

## IOWA.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers):
Sept. 30 brought Charles Pope in Virginius to a fair
house.

Wellar's Hall: The Elroy Comedy co. one week to

weilar's rian; The Biroy Comedy Co. one week to good business.

Items: Charles Pope finds business bad in the West, and declares he will cancel all Western dates and go East at once. Local Manager Harry C. Noxon has re-turned from a week's fishing for wall-eyed pike at Waterville, Minn,

Waterville, Minn,
COUNCIL BLUFFS.
Dohany Opera House (John Dohany, proprietor):
The Dalys in Vacation 6th; crowded house, as usual.
Clever party, especially Lizzie Daly in the part of an old maid. She is a neat dancer.
BURLINGTON.
Grand Opera House (R. M. Washburn, manager):
A capable co, headed by Eugene Canfield and Marietta
Nash gave a meritorious performance of A Bunch of Keys 6th, to a fairly good house.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor):
Charles Pope, supported by a mediocre co., gave Damon and Pythias oth to a good house. Schoolcraft's Minstrels, Sth and 4th. Fair business. Salisbury's Troubadours, 28th; Murray and Murphy, 20th.

Olympic: Stevens' Dramatic co. played to fair business last week, giving satisfaction. Sid C. France, 11th, week.

OTTUMWA.

Lewis Opera House: Sanger's Bunch of Keys, 7th, to only fair business. Lewis Opera House: Sanger's Bunch of Keys, 7th, to only fair business.

Obstuary: It is with deep sorrow that I am called upon to chronicle the death of our popular manager, Mr. Conn Lewis, which occurred Thursday, 4th. While in the act of retiring he dropped dead of heart disease. Mr. Lewis was very popular with our people, and his death is deeply mourned. He had been a resident of Ottumwa for the past thirty years, and had amassed quite a good fortune.

# KANSAS.

NEWTON.
Ragsdale's Opera House (W. J. Johnson, manager):
Stewart's Two Johns ath to the best paying house of
the season. The droll anties of the two leading characters satisfied a good-natured audience. Maggie
Eise's rope-skipping was well received.

th and gave as Victor the Bige Stocking. Maid of the and the safe to say nothing the mention of the daren principals of this superbounds and the Line that he was a tree to be the best of the superbounds and the Line that he was a tree to be the best of the superbounds and the stage settings and beautiful confirmes. This implies the stage settings and beautiful confirmes to the back of the stage settings and beautiful confirmes. This implies the stage settings and beautiful confirmed as a tree of the concerts mere sold at another the stage that the stage of the concerts mere sold at another the stage of the say are sold at another the stage that the stage of the concerts mere sold at another the stage that the stage of the concerts mere of the concerts mere sold at another the stage that the stage of the stage of

Mr. Shelby
Topsy
Harriet Ernst
Eva
Lettie Wright
Marie, wife to St. Clause
Aunt Choo, wife to Tom
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He

LAWRENCE.

Opera House (T. H. Delevan, Manager): Peck's Bad
Boy co. to light business (th. Clark's Fen Nights in a
Barroom 6th. Poor business Kindergarden played a
three nights' engagement to crowded houses 7th, 8th
and 9th.

and 9th.

CHELSEA.

Academy of Music (James B. Field, manager): Redmund-Barry co. in A Cure for the Blues 4th; fair sized and well pleased audience. Mr. Redmund in a light comedy part was an agreeable surprise. Black Crook 6th; full house.

comedy part was an agreeable surprise. Black Crook 6th; full house.

City Theatre (W. W. Cross. manager): Annie Pixley presented her new play, The Deacon's Daughter, to a large and well pleased audience 4th. William Redmund and Mrs. Thomas Barry played a four mights engagement, presenting A Cure for the Blues oth and 8th; Lady Audley's Secret 7th, and A Midnight Marriage 9th. Business good.

People's Theatre (M. B. Sumner, manager); The Luciers gave three fine musical entertainments to large and highly pleased audiences 4th and 6th. Lang's Comedy co. finished the week, presenting Scheming to good business.

LOWELL.

Comedy co. hnished the week, presenting Scheming to good business.

LOWELL.

Last week was remarkable for poor business. At Music Hall Harry Clarke, 5th and 6th, in Chestnuts, to empty benches. Louise Litta fared a little better 7th. Charles Verner and Annie Lewis took in little money at the hail across the street 4th and 5th.

Item: William Cattell in Micalez played a two nights' engagement at the People's Theatre 4th, and 5th to fair houses. The orchestra was not baid for the first night's work and refused to perform on the latter date, but the pianist agreed to furnish the music on condition that he was paid for his full time after the close of the first act. The manager of the house not keeping his word, he left the theatre, and one of the lady members of the cook charge of the piano.—A dime museum was opened took charge of the piano.—A dime museum was opened in the old Salvation Barracks 11th.

in the old Salvation Barracks 11th.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Chanfrau 4th; small house. Annie Pixley 5th good house.

Items: Zeph W. Pease has achieved for himself fame in writing up the Lillian Smith and Jim the Kid affair both in the New Bedford Mentaly and Boston and New York dailies. His interviews with these two are worthy to be placed beside the works of our best-known humorists. As Mr. Pease remarks in his caption in the home paper, the tale of love and adventure is worthy of being put between two yellow covers. The Kid has so far failed to find his lady, although there is little doubt that she is either in this city or in the immediate vicinthat she is either in this city or in the immediate vicin ity. Margaret Bancroft has leased the Nick Roberts that sure that the seased the Nick Roberts try. Margaret Bancroft has leased the Nick Roberts Gardner Circus, and is giving performances in New England. It exhibits at the Adeiphi in November, Managers visiting here this season say they hardly see how This Mirkon can be improved, but acknowledge there is no gauging the enterprise of the publishers.

Actors satisfied a good-natured audience. Maggie has actors satisfied a good-natured audience. Maggie has been seen by the plantile strong-shipping was well received.

WINTELD Manning's Opera House (I. B. Mevers, manager) Our season opened offs with the Two Johns Coundry co. in fair vew. How good entertainment with the Two Johns Coundry on the very large average of entertainment with the Two Johns Coundry on the very large and a very good and entertainment with a stripted by a good entertainment with the season opened offs with the Two Johns Coundry of the Country of th

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HAVER HILL

Academy of Masse changer Longer

Many and Man

Opera House (Wo. G. Merrill, manager). Harry C. Clara in Chestinuts, th. Had them all with them, carrying the tree along. Small audience. Loque Litta in Girean, this post business. As Chispa, Miss Litta is a sprightly young mea. Hersongs and distribute E. C. Itolisan are very catching; otherwise the co-and pay is devoid of interest. Peck's Bad floy, 8th good house. Harry Cranical as the Groceryman was very fainty. Master Harry Erichism made an excellent flad floy, and Leona Fontambieau, his girl, delghted every one with her songs and dances. Atkinson and Cooks. Pramatic co., supporting Mand Banks in a repertoise, all this week.

Powers Opera House (W. H. Powers, manager). The appearant of Aimy Le Grand to Fred Marsden's Patent Kights, ist and ad, naturally acoused one h interesting, in the comedian's native city. Following is the

Solomon Sharp, S. S. P. R.

Grain Ratchet
Line Saunders
Amos Handsberry
Thomas Lubb
Dan Maltony
Henry Aliright
Clara Wintow
Minne Saunders
Mrs. Handsberry
Line Saunders
Mrs. Handsberry
Le Grand
Phinese Leach
Le Grand
Phinese Leach
Lara Wintow
Minne Saunders
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Line Reference
Clara Wildman
Line Handsberry
Luita E. Freiding

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Henry Alloys
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Lot 2 Pare 2

Lot 2 Pare 1

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rian Gypsy Hand furnished music —Manager Powers has r cently introduced a very pretty act drop at Powers'.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Sol Smith Russell in Pa 4th, to a flattering house. Russell always draws well here. Private Secretary and his "Don't You Krow?" fairly snook the theatre with merriment 6th. Frank Tannehill as Spaciding and the Elder Cattermole by M. A. Kennedy fairly outlid themselves. Big business. Patent Rights 8th, oth, with Almy Le Grand in the leading role, did not meet the crowded houses expected.

Assembly Opera House (J. A. Wilson, manager): Amy Gordon Opera co. to starvation business 4th, th and 6th. May Blossom, with Ben Maginley as the Deacon, 8th, to goodly numbers Evident satisfaction.

Items: Sol Smith Russell r-ferred to our genial friend. Mike Tobin, as Monsieur Tobini in an announcement from the stage Monday evening.—Local manager Waldron is in Connecticut.—Fred, Marsden, the author, as here to see where the fault lies in Pateut Rights. A quarter size locomotive used on the stage has caused considerable comment to-day, and to-ni ht Patent Rights will draw better.—Manager Wilson has gone on a trip with the Gordon Opera co.

LANSING.

Buck's Opera House (M. J. Buck, manager): E. T. Stetson 4th, in Neck and Neck; fair audience. The play was not particularly liked. Silver King, 8th; good business.

ANN ARBOR.

ANN ARBOR.

Hill's Opera House (H. J. Sawyer, manager): Tony
Denier's Pantonime co. played to fair house yth, and
gave very good satisfaction. E. T. Stetson presented
Neck and Neck to a very poor house 8th.

BATTLE CREEK. HATTLE CREEK.
Hamblin's Opera House, (I. W. Slodum, manager):
Adelaide Moore in Romeo and Juliet, 7th, to a very
fair house. Audience was highly pleased. Miss Moore
travels in one of the finest palace cars ever seen here.

Music Hall (Thayer and Page, managers): Silver King, 5th, to fair business. Neck and Neck, 7th, to small house. Stetson's U. T. C. co. 8th, to ton-heavy house.

# MINNESOTA.

Unit's Creek House (Thomas F Boyd, manager): The bails in Vacation placed to large houses 4th and th. A Bunch of Keys played to fair audiences 8th and 4th. Feople's The Smoon Comedy co. and Draper's Uncle

People's The Somen Comedy co. and Draper's Uncle I out to average houses. Items: Nahan Franko, acting manager of the Esposition Building, is in correspondence with the American Opera co. with a view to a date in April nest. A guaratance of Several for a three-night engagement is required. To ceise this it will be necessary to accure anhastiptions for twelve hundred season takets at eight deliars each. The seating capacity of the Esposition Building is occ.

Funke's Opera House effect. Fuske, managers: The Dalys in Vacation made a most favorable impression upon a large audience 8th. Return in December. People's Theatre: Clarke Comedy co. week of 4th to fair business.

### NEW HAMPSHIRE.

NEW YORK.

Al-BAN's.

Leland Opera House (Mrs. R. M. Leland, manageress): Bryant and Richmond in Keep it Dark during the first part of last week played to light business. Kate Claxton and Charles Stevenson came for the latter part of the week in Arrah-na-Pogue and Two Orphana, but were hardly successful in doing a fair business. It is some years since Arrah-na-Pogue had been seen here, and it brought out the largest house of the engagement. The cast did some really good work in several instances, particularly Mr. Stevenson. Miss Claxton was without doubt a disappointment, playing a Louise sort of Arrah. Boston Ideals 13th and 14th, and Haverly's Minstrels 13th and 16th.

Museum (Jacobs and Proctor, managers): Minnie Oscar Gray and W. T. Stephens, not to forget the dags, gave Saved from the Storm and Without a Home last week and drew largely. The Australian Novelty co., a very popular organization here, has been secured for the current week, and there can be no question of a rousing business as the result.

rousing business as the result.

Academy of Music (Meech Brothers, manager):
Week of 4th, W. H. Power's co, presented The Ivy Leaf
to medium audiences. Robson and Crase, stath.
Court Street Theatre (H. R. Iacobs, managers):
The Wilbur Opera co, had a very successful engagement. The Merry War, Three Black Cloaks and Mikado were given before large to packed houses. Susic
Kerwin and J. E. Conjy were the features. Youth this
week.
Adelphi: Last week's olio was not a very strong one,
consequently business was not large. This week, Stebb
and Trepp play a return engagement and will improve
matters.

and I repp play a result of the matters.

Items: Bunnell's Museum, with Ranch to as the attraction, did a rushing business last week, standing-room only some evenings. D. A. Kelly's Shadow Detective, 11th.

room only some evenings. D. A. Kelly's Shadow Detective, 11th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager):
Zitka was presented 4th, 5th and 6th. The co. was very good. Full houses. Haverly's Minstrels 7th; standing-room only. Roland Reed is Humbug and Cheek 8th and 4th. Full houses; good co.

Grand Opera House (Jacobs and Proctor, managers): The Romany Rye to crowded houses all the week.
Will Laniels, of this place, played Joe Heckett very well. Domini & Murray this week.

Concert: Pauline L'Allemand, assisted by Constantin Sternberg and Emil Schenk, filed the Alhambra tink Friday evening, the occasion being a testimonial concern given her by leading citizens. She was received with tumultuous applause and was the recipient of a cart toad of flowers.

Ditems: Jacobs and Proctor are being sued by Lehnen and Bateman for breach of contract in the Constant Rye.

A. J. Ayers, better known as "Gias" B. Clark, died at St. Joseph's Flospital at 645 P. M., Tuesday, Oct. 3, of blood poisoning, resulting from gangraes, induced by application of a patent con cure. Mr. Ayers was barn in New York, was fifty-eight years old, and had mainly followed theatrical and circus life.

ROCHESTER.

Grand Opera House C. M. Lehnen, manager): Have-

followed theatrical and circus life.

ROCHESTER.

Grand Opera House P. H. Lehnen, manageri: Haverly's Ministrels drew fine audiences 4th and 6th. The troupe is an excellent one. The week was filled out with the Night Off. co. to fair business. This week, James O'Neill in Monte Cristo.

Academy of Music Jacobs and Proctor, managers 4 Hallen and Hart's Ideals attracted packed houses the entire week. The several specialities were presented in a highly artistic manner. This week, the Romany Kye.

Rye.
People's Theatre (A. W. Purcell, manager) Mile, tirrard's Female troups drew medium audiences. Present week, Arasma Ioc. Next, Callender's Minstrela.

sent week, Arizona Jee. Next, Caitender's Minstrels.

TROY.

Kand's Opera House (E. Smith Strait, manager);
Kate Chaston and co, afforded much pleasure to two
large and fashionable audiences, 4th and 4th, Arrah-naPogue and I'wo Oephaus bring the a tractions. James
O'Neith and co. in Monte Cristo also delighted good attendance at three performances ith and 4th. Haveriy's
Minstrels, 14th, Professor Bristol's educated horses
atth week.

Griswold Opera House Clacobs and Proctor, managerst: Dominick Murray and co, presented From Prison
to Palace and Escaped from Sing Sing to: rowded houses
last week. Minnie Oscar Gray and W. T. Stephens corrent week.

torand, Central Theatre: Kelly-Murphy-Pesters torand, Central Theatre: Kelly-Murphy-Pesters Hopks International Starts, current week teem Hattie B. Downing of this city, who has just returned from her professional tour as tail the wield, will be tendered a testimonial concerns at Mass. SARATORA SPEINIS

Rhea appared a low languet a use horse tendering the art of the set on Front Front Lagueta axis isfaction. After a front at the art of the same right to the set of the set of the same right to the set of the

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# NEW YORK MIRROR

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Entered at the New York Post Chice as mail matter of the Second Class.

NEW YORK, . . OCTOBER 16, 1886.

### MIRROR LETTER-LIST.

hard, L. Meaven, Miss A. P. Beachy, C. Barnes, W. D. Urand, J. E. Valley, C. Vokus Backus, teo. Clarke, Kit Calice, Myron Campbell, C. J. Clark, R. Clark, George Cherie, Adelaide Cherie, Adelaide
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Downing, M. L.
Dobson, F. B.
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Eldridge, Charles E.
Kagle, James
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James, H.
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Larimer, W.
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Merry, Robin
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Purcell, Ed. Powell, Ed.
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Preacott, Marie
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Turner, H. (2)
Tannehill, F. A.
Turner, P. T.
Wheatcroft, Nelson
Whelan, M. M.
Westford, Owen Wright, Geo. A.

\* The New York Mirror has the Largest Dramatic Circulation in America.

# The Philosophy of Applause.

Applause may be either valuable or injurious to the actor. It is a spur to honest effort, a token of sympathy and friendship, a reward for worthy achievement But it may also serve to endorse misdirected talent, approve that which should be condemned, and encourage flagrant violation of art principles. The collective intelligence of an audience can be accurately gauged by its bestowal of applause. We know that the buffoonery of the genius who bears upon his shoulders the massive burden of A Rag Baby often awakens the enthusiastic cheers of a packed house. We know, too, that Edwin Booth's acting frequently occasions like point out that in these cases, although the feelings of the assemblages find similar outlet, the feelings themselves are totally dissimilar. In other words, the ignorant public and the cultured public alike have recourse to the same method of making known their approval. Therefore, when an audience applauds that which is meretricious, we clearly understand that it is recruited from the mob of ignorance, and vice versa. Briefly, the spectators themselves invariably and unmistakably declare the grade of intelligence to which they belong.

A striking example of all this was preented on Mr. Barrett's opening night at

Star Theatre. The house was crowded with friends. That was proved by the extraordinary welcome that was accorded to the player on his first appearance in Claudian. The people cheered until their throats grew sore and clapped their hands until sheer weariness compelled them to give over. Why? To snow the actor that his hearers were biased in his favor. This was very well so far as it went. The next decided outbreak followed the earthquake episode that brings the second act of Claudian to a somewhat startling close. That the reader may understand the matter, let it atre bestirs itself promptly to uphoid the be explained that the canvas upheaval is lawful buttresses of the stage it will be preceded by the conclusion of Claudian to manifest his love for Almida. Having tive influence now at work and hold our settled things to their mutual satisfaction. place among the nations whose centres Miss Hawthorne had been announced to open they proceed calmly and lovingly to retire up stage. When they reach a set arch a constructive and creative antiquity. report like that of the great Lincoln gun at Fortress Monroe is heard. It is not at all like the appalling rumble of the real appears on the first page of THE MIRROR. carthquake, but it forms a sufficiently | Some sight reference to Mr. Barrett is made | She has been abroad several months, and this striking preface to the rocking of walls in other departments of this paper.

and the fall of painted pillars. In the midst of the calamitous crash a limelight shoots down upon the carpenter's cunningly devised ruin, and reveals the ac cused Claudian with pallid face and arms outstretched to heaven, a conspicuous figure among the debris. Curtain.

To the ordinary mortal it would appear that here was the place to put laurel on the brows of the real stars of Claudianthe head scene-painter and the master machinist. Not so. The audience howleditself hourse, evidently for Mr. Barrett, and that gentleman his breast heaving with emotion or from the mimic horrors just experienced - came before the curtain again and again, until the cyclone of enthusiasm spent itself.

Now, here we have an illustration of the results of applause misdirected and misappropriated. It was not Claudian or his representative that occasioned the turmoil; it was simply, solely and entirely the earthquake. Of course the earthquake could not be honored with a call, although it certainly deserved one; but why should the audience have demanded Mr. Barrett's presence over and over again, and why should Mr. Barrett have come forward with the air of a conqueror, accepting the proper tribute of the multitude? The real point to be decided in answering this question is whether the friendly gathering called Mr. Barrett, the actor, or Mr. Barrett, the representative of the earthquake; and also whether Mr. Barrett complied with the summons in the character of the one or the other? Mr. Barrett was hailed and appeared as the embodiment of the seismic paint and pulleys, we have nothing to say in condemnation. But if the people wanted to shower plaudits upon an actor who had not acted, and Mr. Barrett accepted the favor in that light, then was a foul blow dealt at true dramatic art.

## The Two Worlds.

Numerous signs indicate that the public and press begin to understand that the inside of the Theatre and the outside constitute two entirely different spheres, That the doors of the play-house are there not to let in but to shut out the street and its influences. The one is the world of fact, the other of fancy. The mission of the reporter for the sensational newspaper is to exhibit crime red-handed and coarse rascality. That of the dramatist to reject these filthy husks and to feed his audiences with the clean kernel and choice growths of human nature-The one is a psychologist, the other a hired detective.

At this juncture it so happens that there are two or three prime agencies sufficiently powerful and permeating against the evil influences that seem to tend to the undermining and disintegration of the American commonwealth. These are honest and far-sighted journalism, pulpits and preachers, catholic and devout promoters of public amusement who mean well, choose well and administer their trust in good faith and with pure intent. In the last class we refer to managers, authors, actors and all other allies of the drama in its various spheres

What we specifically demand at this time is that the Theatre should do its duty as the regnant power in the Amusement World. The aspect of many of our popular newspapers is gloomy with comic-serious reports and disclosures that cannot fail to engender melancholy and despair. And the evil multiplies itself. Who can look every day into a mirror which gives back to him the wicked devices of suicide, the contortions and makeshifts of crime, and the disgusting sophistry of the weird advocate and the still more disgusting floral flattery and dietetic pompery by women, of the midnight burglar and the ruffian outlaw who respect neither time, place nor sex in his beastly onsets upon innocence and de-

Where is the readiest and most efficient counterpoise for this dead weight of vulgar brutality of everyday history? Surely not by ornamental and meretricious reflex in the vulgår melodrama and merrymaking at the expense of all that is decorous and proper. Far, far from it. We turn to the lofty tragedy, the comedy that sparkles, the farce that has mirth and not horseplay for its motive. Unless the Theimpossible to resist the enormous destruc-

HARRITT -A portrait of Hillion Barrett



WHEATTROLL .- Nelson Wheateroft, whose portrait heads this column, is playing a strong le in support of R. B. Mantell in Tangled Lives. Critics all agree that he fully shares the honors with the star.

MEREDITH - Lucille Meredith, prima donna soprano, is at liberty for comic opera.

JEFFERSON -Joseph Jefferson is compiling notes for a forthcoming book on his stage experiences.

MOORE -Adelaide Moore is touring Michigan and bewildering the natives with her palace car. INGERSOLL .- Colonel Robert Ingersoll and

his family occupied a box at the Union Square Tuesday night. LEAF. - Annie Leaf, a favorite Australian

prima donna, is with the Kiralfy Rat-Catcher and Black Crook spectacles. TEMPLETON. - Fay Templeton has suddenly

flown to Europe. This young lady is apparently lost to the realms of comic opera. O'RELL - Max O'Rell, who so severely

ampooned England in his book, "John Bull and His Island," is coming here to lecture. GIRARD.-While unloading a pistol at his

home on Tuesday morning, Frand Girard shot himself in the hand, inflicting a painful wound. WALLACK,-Lester Wallack has returned to

the city from his country home at Stamford. He walks a little stifly through rheumatic trouble. BARRETT.-Wilson Barrett was banqueted

and otherwise entertained at the Lotos last Saturday night. Mr. Barrett has been put up at several leading clubs. COLLIER.-Next week Edmund Collier

opens at the Lee Avenue Academy of Music, Brooklyn, E. D. He will appear in Metamora, Jack Cade, Virginius and Damon and Pythias. Goodwin - Myra Goodwin has opened her

season in Sis under very auspicious circumstances. Her business has been thus far very good, and the company is the best she has yet had. BRYTON.-Last week a dinner was ten-

dered Fred Bryton at the Neil House. Columbus, O. The Mayor, many other city officials, and the Board of Trade were among the guests.

LEYTON. - Margaret Leyton has gone to Winter in the South for the benefit of her health. She left for Charleston on Saturday, on her way to Orange County, Florida, where she is building a show-place.

Nonles - Milton Nobles must have been disgusted with his business in the West, for he suddenly changed his base and flew to the suddenly changed his base and flew to the South. Certainly the greetings in that region actors for small but important points, Mr. Bar-

FLORENCE.-W. J. Florence recently received a shaking up at Atchison, Kas., by the curtain descending upon him while he was attempting to rescue a bandbox that was rolling toward the footlights. The thickness of his wig saved him from serious injury.

SYLVESTER,-In Syracuse last Sunday night Louise Sylvester lectured on "The Order of Elks" under the auspices of the local lodge. The affair was for her own benefit and the receipts were \$300. Roland Reed and members of Haverly's Minstrels added vocalism to the entertainment.

WARDE. - On last Saturday night, in Pittsburg, Fred. Warde played to over 3 700 people at the Bijou Theatre. Upward of 20,-000 attended the eight performances of the week. During the engagement Mr. Warde celebrated his thirty-seventh birthday.

CHANDRAU,-Mrs. Henrietta Chanfrau is considering two tempting offers-one from San Francisco and one from Australia. Through the unwarranted desertion of three members of her company Manager Tayleure was compelled to cancel the Scapegoat date in Louisville

MAGINIEY .- Ben Maginley is doing finely with May Hossom both in an artistic and a financial way. The company has been on the road less than three months, and the weekly profits have averaged over \$300. Mr. Maginley is likely to illumine the Square with a broader smile than ever the coming Summer.

HAWLIGHNE -On next Saturday night Grace Hawthorne opens an indefinite engagement at the Royal Olympic Theatre, London. are struck deep down and far back in a in A Royal Divorce, by John G. Wilson, coauthor of Nordeck, at Boston on Sept 20, but it appears that Manager Kelly prefers to tempt fortune with his star abroad. Miss Hawthorne is being boomed as an "American Actress. London engagement must have come unex. By

pectedly. Her friends on this side will te pleased to hear of a favorable outcome.

### Wilson Barrett at Work.

Whatever may be the final result of Mr. Barrett's work it has at least ever one element of success—intense carnestness. His genius larking, it not long escapes the cagle eye is of the kind described by Sir Walter Scott as of Stage Manager Catheart. This young man, a son of the Catheart who of success-intense carnestness. His genius the power to take infinite pains. This is most manifest in Mr. Barrett's manner of rehearsing a new production. Unlike many great artists, he has an immense appetite for the most unthankful kind of work. He personally instructs carpenters and supernumeraries in the most insignificant details and seems to perfectiv revel in rehearsals. Whenever a new production is going forward it is known in the theatre that, whether Mr. Barrett is wanted or not on the stage, he is pretty sure to be somewhere in the house watching the proceedings. This continual presence of the master eve produces a wonderful smartness on the part of all, however little concerned in the production

In rehearsals of the company proper-principals only-it not unfrequently occurs that some gentleman who is a little bit above himself is inclined to treat the whole matter as a poor joke. Then only does the manager make use of his one weapon-a certain quiet sar

"My dear fellow," he says, "I am grieved to bore you, but I find it necessary to rehearse my part a great many times before I have suf ficient confidence to face an audience."

This never fails to produce a healthful effect It is wonderful how smoothly everything is done and without the aid of one word of the vituperation so commonly hurled by the tyrant stage manager at all his little world of sub jects. On this point Mr. Barrett is very emphatic. He never allows abuse or blasphemy to enter his theatre for a second.

Whenever Mr. Barrett attacks a new production, be it Shakespeare or Sims, his first thought is, What does it all mean? It must all mean something, and if by chance there is anything meaningless, or that we cannot understand in it, it must be cut out. We cannot interpret what we don't understand.

For this reason he has been accused of breaking entirely with tradition. This is not true. He has adopted besides the grey-haired goddess, her younger brothers, Intelligence and Originality. Wilson Barrett is the personification of ambitious youth, and it is not strange he got tired of Dame Prejudice as a motherin law. Once having grasped the meaning, or what he thinks to be the meaning, of his author, he carries it remorsely to its logical conclusion Hence his conception of "Young Hamlet" and the tears of certain fossils deep in the red sandstone of art-criticism.

His love of youth is the head and front of Mr. Barrett's offending with the self styled 'Old School.' They will never forgive him his liking for clever young men and fresh young faces Confident in his power to teach, he has always surrounded himself with young people. from whom he demands rather attention and intelligence than experience. It is harder to unlearn than to learn, and Mr. Barrett is no believer in the old dead-level system. He laughs at the unwritten law which says once a utility man always such, and once a leading man never to play seconds to any man. He thinks perhaps that the system has already worked too well in the production of a fe leading men who are fit to play utility and a many utilitarians who burlesque the

Mr. Barrett, on the other hand, holds that he who plays well a small part to-day, may to-morrow play a big part better. His working plan is the same as that of the Meiningen company, and it was first practiced in the Princess' The atre by Charles Kean, to be continued by the hungry lad whose ambition was first fired by that master. In this manner, at once advancing rett gives a fair field and no favor to all talent His manner with and advice to young actors is specially admirable. At the same time he gives them important parts to understudy, and dvises them to watch the performance of the principals. He eventually rehearses them in person, giving every possible hint and kindly suggestion concerning the business and reading of their parts.

Charles Kean's pet hobby was to make his company a sort of big family and his theatre a home tor them. Mr. Barrett has tried to carry out, as far as possible, the same idea, and has found that striving after respectability and social standing does not mean the utter elimination of talent. Another point at once commendable and diplomatic is his courtesy and consideration to the all-important work

The machinist and his kind, on whose steadiness and good will the life and safety of the actor depends, too often go about their work with much bitterness of spirit. night rehearsals and double time are trying to the most Christian-like temper. Too often they produce muttered curses, low but deep, and dark hints about the counterweights and rollers, which might accidentally fall on the star's offending head.

A few fair words vanquish all this spirit of On a successful first-night Wilson Barrett, when called on for one of his homelyake speeches, never omits to thank the unworkers who have aided in bringing him the coveted prize of popular sanction. ently, when all is over everybody is happy and contented, and not unfrequently there cheering behind as in front when the curtain falls.

During the past five years Mr Harrett has brought several young men into the first rank of their profession. Most notable among these are Charles Hudson, who has come to the front as a strong character actor; C promising juvenile, and George Burnage, an eccentric low comedian. It any one, Mr. farrett himself has been a victim under his When he first came up to London aithough a manager and viciding to no one in arbition, he contented himself with playing seconds to a younger man. His first London success was scored as Mercutio, played to the Juliet of Mme. Modjeska, Forbes Robertson eing the Romeo. Even after this success Mr. Barrett specially engaged Charles Coghlan to play the leading part in a production of Bronson Howard's Banker's Daughter.

The best system is sure to have plenty of faults. Perhaps the weake t spots on Barrett's are those young men engaged as higher class supernumeraries who are a trifle above their business. From these arises occasionally a world of silly chaff Should this however, manifest itself on the scene in suppressed giggles or what is community called man, a son of the Cathcart who was so long associated with Charles Kean, is intrusted with plenary powers. He is unpleas-antly ubiquitous for defaulters or backshiding young men, property masters, lime-light as-sistants et hoc genus onine. Like his chief, he has the most extraordinary appetite for hard work, and apparently enjoys the most arduous details connected with the productions in which he has so large a hand

There is a story about the stage manager and his young men. During the production of Jane Shore he had instructed several youths who represented nobles to talk to the ladies of the court and make them laugh. One night while the scene was progressing a girl in of the little groups burst out with a loud guffaw and Tell into a fit of uncontrollable merriment. At the end of the scene the stage manager rushes round to the wretched youth who had caused the trouble. "What do you mean, sir, by this disgracefulto make her laugh," faltered the youth. "Yes, sir, yes; but she laughed a- no court lady should G. M. M.

### The Actors' Fund.

The Trustees held their regular monthly meeting on Oct. 7. Ten members, including the President of the Fund, were present. After the usual preliminary routine, the Committee on Licenses reported that they had not yet received the Fund's share of the license moneys. Lawyer W. S. Andrews was presen: at the meeting by invitation of the President, and volunteered to act as counsel for the Fund before the Board of Estimate and Apportionment and argue in favor of the appropriation. On motion of H. C. Miner, Mr. Andrews' offer was accepted and the thanks of the Roard tendered him

A circular-letter had been prepared for mailing to managers of theatres and companies throughout the country, asking their cooperation in giving to the Fund a percentage of the receipts of a certain night in the year to be decided on. After some discussion the matter was laid over until the annual meeting of the Board in June next.

It has been finally settled to have a Fund benefit at an early date. One of the largest city theatres will be selected, and it will be an afternoon performance. The following Benefit Committee was appointed: T. H. French, Mr. Smith, H. C. Miner, Antonio Pastor and E. G. Gilmore.

A. Ross Matheson was appointed assistant physician to the Fund in Brooklyn. The Executive Committee considered three applications for relief last week-all favor-

There was expended in relief last week,

\$237.

New members and annual dues paid in: Albert Hosmer, Horace Miller, Christian App, Martha Harden, E. T. Webber, William J. Ferguson, Thomas O'Grady, Leslie Gossin, Horace Lewis, Alfred Riel, Sam T. Shaw, Belle Stokes, A. W. Hoffman, A. J. Bradweil, Theodore Hableman, Kate Gordon, James Lein, Eugene A. Eberle, Adolph A. Schalg and Isabel Thornton.

# Orthoepy.

The mispronunciations during the represenation of Lucretia Borgia at the Fourteenth Street Theatre on last Friday evening were rather abundant. Here are some of them:

Particular. When Mr. Lynch writes this word he doubtless puts a u in it; he does not, however, when he pronounces it. In pronouncing it he makes it a word of three sylables, leaving the # out.

This word is lin-c-age, not le ne-age.

1.oth. The th of this word has, when properly pronounced, its hard sound, as in thin and not its soft sound as in this.

Intrigue. Accent on the second syllable, not on the first.

Ruffian. The authority for making this a word of three syllables is slight, as Mr. Sage will find if he takes the trouble to consult the dictionaries.

Nothing. The o of this word is properly sounded like short u. To give it the sound of o in not, though there is some authority for it, is not the usage of our best speakers. In fact nowadays it is considered very inelegant.

Sublunary. The second syllable of the word. it will be perceived, is lu, not loo.

Luxury. The first syllable of this word is onounced as it is written, lux, not lug-The latter is the pronunciation of the first syllable of the adjective and of the adverb, but

Hainscoting. I do not think that Mr. Lane has any authority for making the o of this word long.

Dismiss. There is abundant authority for giving the first s of this word its hissing sound, yet it is better, I think, to give it the and of a for which there is also abut authority.

Highness. Not nuss. When we speak sufficiently loud to make ourselves heard by a concourse of people, we must be much more careful with the unaccented vowels than we are in ordinary conversation.

My mother. These words occur frequently in the part of Gennaro. If Mr. Wheelock, when he plays the part again, will give the in this location the long-r sound, he will find that the effect is considerably heightened. Instances in which my should not be slurred are

I go out of my way to intimate to Mr. Lynch and to Mr. Sage that if they would look like actors "from the front" they must learn to stand still and to let their hands fall limp at their sides. Their hands seem to be always in their way. In stage deportment they could hardly have a better model than they have in Mr. Wheelock. At present the bearing of Mr. Lynch and of Mr. Sage on the stage is as unactorlike as it well could be.

ALFRED AVERS.



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Mend him who can! The ladies call him, sweet -LOVE'S LABOR'S LOSE

1 Lord Lonsdale is on the warpath and his little tomahawk is sharpened for use on the daily press. The other day he frightened the conservative Aronsons by announcing that he had made up his mind to send no seats out for Kenilworth next Monday night, except to the Herald, which has throughout been the firm ally of his Lordship. This is a terrible revenge, is it not? The devoted band of critics will wring their hands with anguish when they hear of it. I am told that the amiable Casino managers are looking eagerly forward to the date when the Cameron crowd leaves for other parts and things will resume their wonted placidity and regularity in that eminently respectable and Mooresque home of opera comique.

A writer in this journal recently erred in stating that with the death of George Vandenhoff the well known theatrical family of that name became extinct. Henry Vandenhoff, a surviving brother, has arrived in New York from England. Mr. Vandenhoff is also an elocutionist of wide reputation on the other side. He is a tall, handsome, aristocratic looking old gentleman, with a hearty and genial address. It is his intention to teach elocution and give public readings, assisted by his charming and cultivated wife. Mr. Vandenhoff has been connected with the leading colleges and institutes of England as professor of the art of elocution.

. . . Dave Wambold, the old minstrel whose sweet singing used to charm New Yorkers in the days of Birch and Backus, is lying very ill at the Continental Hotel. On Tuesday night he passed the crisis and his physician now thinks he may recover.

Thus queries a correspondent: "Will you kindly set at rest a dispute between two friends? In my part is the line, 'The man who murdered my father and the man who wrecked my life are one.' The dispute is as to whether the word are is correctly used or whether is should be substituted." Why, are is right, of course, you dear, simple actor! . .

Edwin Booth is doing noble work this sea son. It is a long time since he acted with the brilliancy and spirit that characterizes his performances on the present tour. We have had so much mediocrity masquerading amid costly scenery and extrinsic accessories that the reappearance of our great tragedian at the Star next month will come like a draught of will not be magnificent, but it is the intention plete and satisfactory background.

greater part of Mr. Barrett's three weeks' stay. But Hamlet is to be put on for the last there.

Baron in this city next week. Strange as it may appear, the lady has no taste for newspa- be. This part of the piece is by B. C. Steper not riety, and her name has escaped the phenson, who once upon a time used to call watchful paragraphers up to the present. She himseit (on playbills) "Bolton Rowe," That is an elder sister of Dolly Nobles; a Cincinnati was when he worked with "Savile Rowe," girl; aged twenty-eight, and Laura Belle Wool | who is otherwise known as Clement Scott. tion in a church choir when she was seventeen. B. C. S. turned out some good work, albeit A year later she went to Italy and studied un- chiefly of a morbid kind. Dorothy, as it at der an able master for four years. For a sim- present stands, is not worthy of him. As, ilar period she was prima donna assoluta in however, the "book" is to be revised and toles, such as Leonora, Marguerite, Traviata, opportunities of distinguishing themselves, I few opportunities, and she is a trille nervous may then also have to tell you of a new farce high key. However, the representation will to run in front of Dorothy, and is entitled A at all events introduce a promising and am- Happy Day. bitious artiste to our public.

Paper was a well-written, well-edited and than upheld his reputation as a stage manager, nerative field that is supposed to exist for all samptuously redecorated and made cosier than good journals. There is some talk of reor- ever it was, that the electric light is all over sorry to learn that pretty little Jennie Mc-Canizing the staff and reviving it again if an- the house, and that the veteran scene painter, Nulty, late of the Adonis crowd, is lying seother capitalist can be found.

Max Cohen, who for several years past has Dorothy has, I am told, been sought after she successfully appeared on the first-night filled with roses.

had a hard in Titt Mission att department, by more than one American manager; not (Saturday), but since then a long-threatened dence in the French capital.

and occasionally practices his pen on newspaper work. To this issue of THE MIRROR he contributes an interesting article on the methods his manager employs in preparing pieces for production. In Claudian Mr. Maxwell acts a minor part, but he deserves singling out for a line of special mention, inasmuch as unlike the majority of his associates-from the star down-he the discoverer made his discovery when about speaks his few lines so that they are "under- to lay violent hands upon Philippi's play for standed of the people," and clothes his little characterization with superior intelligence. He tells me, by the bye, that his gifted and dis- body gets his plots from Germany nowadays tinguished mother has several MS. pieces in her strong box, some of which are likely to find their way ere long to the American stage. It is notable that Miss Braddon is chiefly known to our playgoers through unauthorized, piratical dramatizations of her novels. Henry Dunbar, Lady Audley's Secret, Dead Men's Shoes, and other works have suffered wholesale appropriation, the author never having received a penny of compensation for the use of the material.

A rather biting anecdote is told about Mr. Barrett (underscored). When he first ap peared as Hamlet at the London Princess' his brother George-who, by the way, is said to be an excellent actor when he gets the chance -was cast for the Frst Gravedigger. A wellknown critic was asked by a friend after the performance how he liked Barrett.

"Oh, Barrett was very good," replied the journalist carelessly, "but I couldn't stomach his brother Wilson!"

### London News and Gossip.

LONDON, Sept. 20.

For some weeks London has been threatened with an avalanche of comic opera, for works of this sort are promised at the Prince's (concerning which see later), at the Opera Comique (where Josephine Vendue, etc., is coming presently), at the Avenue (where Audran's Indiana starts on the 11th), and at the Comedy (which is contemplating something of the sort). The Gaiety, however, has made the first start in this connection. From all this you will see that it looks as though this class of piece, which lately suffered a sad relapse, was about to rise like the Phoenix from its cinders and occupy all the available stage space in town.

Let me hasten to say, however, that Dorothy is not entirely of the opera bouffe school. It is called a comedy opera, but would be more correctly described as a musical comedy. Of the music I shall treat first, because it is the finest portion of the piece, and is, indeed, as good as any music you could find of the kind, if not better. This has been supplied by Alpure wine after a succession of adulterants fred Cellier, who is now ruralizing in Austraet has been selected as the opening bill ha for the benefit of his health. By the way, on Nov. 1. New scenery is being prepared for allow me to thank you Mr. Usher for corthe tragedy by Phil Goatcher. The production recting my statement regarding a relationship between Cellier and William Carleton, the of the management that it shall have a com- singer. All the same I know many who hold the same view as I gave. Cellier has before now given off some beautiful melodies and Claudian will hold the stage during the clever orchestration, notably in connection with a comic opera called The Spectre Knight, the book of which was done by Two Roses few nights in order that the cumbrous scenery Albery. The overture to Spectre Knight is and mechanical apparatus of Claudian can be being played in front of Dorothy, and packed off to Boston in time for the opening serves to remind you of a piece that ought to have succeeded, but didn't. With Dorothy, Cellier certainly stands a Laura Bellini is to be the prima donna in better chance of succeeding than in most of Conried's company, which presents The Gypsy his former works, although the book proved on Saturday by no means as strong as it might

wich by name. Her voice first attracted atten- During this partnership, and also by himself, etc. Her role in The Gypsy Baron affords shall reserve full criticism until my next. 1

staging and dresses of Dorothy are simply The Acoust has relapsed into silence. The magnificent; that Charles II rris has more well-typed affair, but it never found the remu- and that the theatre has been beautifully and enough. drop.

sails for Pasis on Saturday by the change gene, only because of the rich quality of its music, internal complaint has developed itself with He goes abroad for a protracted period of but also because Gilbert and Sullivan's new work and study. Misson readers will occa- piece already booked for America is not sionally be treated to sketches of notable ready, nor is it likely to be until at least New relative in London, is receiving every atten-Parisian players during Mr. Cohen's resi- Vear's Day. Sir Arthur, who is now quite aris octatic, you know, has, I am told, been busy with several lofty commissions and has A very agreeable and cultivated man is Ger. hardly been able to touch the music for the ald Maxwell of the Wilson Barrett company: Great Gilbert's piece. On learning this, Gilbut, indeed, for the matter of that, all of the bert, whom I consider to be by far the greater Princess' manager's young men belong to this partner in the firm, waxed wroth and bullied category. Mr. Maxwell is the son of a well- the Baronet considerable (if all I hear be known London publisher and of Miss M. E. Itrue). Of course I cannot vouch for the cor-Braddon, the celebrated novelist and dramatic rectness of the rumors regarding this Gilbert author. Young Maxwell writes plays, too, and Sullivan eruption. I merely tell it as it was told to me, and you are the first I have honored with my confidence in this connec-

Jim the Penman was revived at the Haymarket on Saturday night. It has been reserved for some shrewd American to discover for us that this piece is really based upon a German comedy called Der Advokat. Whether purposes of his own has not yet been made known to us, but it is not unlikely. Every--providing always, of course, that he is not a Frenchman. French dramatists-or some of them-are now reduced to annexing the work of English playwrights. More power to them-though they do work under price, which some folk wonder at. After all, it is only the old story over again of the buy-abroom man who stole his handles and stole his besoms and yet was undersold on fair commercial principles by a ruthless rival. That it is a distinct advantage to be able to "convey" your wares ready-made, whether you are a broom-seller or a dramatic author, is a rule which will hold good until the end of timeand perhaps after.

The foregoing is "by the way," and has not much to do with Jim the Penman's revival. The most noticeable feature therein was, of course, the introduction of a new Jim-which his name is E S. Willard. Mr. Willard has gained considerable fame at the Princess' under the Barrett regime by his impersonation of "polished villains" of all denominations, from Captain Skinner, the fashionable burglar of The Silver King, to the cynical voluptuary, Glaucias, in Clito; while as the King in Hamlet or as the traitorous Iachimo in Cymbeline. he is, like the historic time-piece of dear old Captain Cuttle, "ekalled by few and excelled by none." Mr. Willard is indeed a most accomplished actor, and his secession from Wilson Barrett's company is bound to be a serious loss to that gentleman not less during his American tour than on his return home. Arthur Dacre, the former representative of the guilty forger who is the central figure of Sir Charles Young's play, is a fine figure of a man with a wooden method of acting. Any success which his Jim Ralston achieved was due rather to the part than to its player. Willard has changed all this. He is cool, desperate, intense. He contrives somehow all the time to convey to the audience the notion that he is suffering agonies of remorse and apprehension, and that a regular Sheol of conflicting emotions is at work within his breast even when his social position seems most secure: but he does it without mug-faking or paralytic attitudes which would have given him away to his wife and his guests at least two acts and a half before the inevitable climax. Wherefore Willard's Jim is not only a change but an improvement. C. W. Garthorne (who is brother to Kendal of the St. James') succeeds Brookfield as the ingenious detective. and is about as far behind Brookfield as Willard is in front of Dacre. F. H. Macklin, E. Maurice and Helen Leyton are welcome minor additions to the cast. Beerbohm Tree's clever sketch of the German-Jew financier continues immensely popular. Clever as it is, though, it is in some respects so much of a caricature as to make the judicious grieve. Among the mourners, however, the Haymarket management are certainly not inc uded, for the revival shows every sign of having caught on thoroughly.

Another revival of the week is that fine old crusted comedy. Wild Oats, at the Haymarket. in which Charles Wyndham and David James reappeared as Rover and John Dory, respectively. The volatile Wyndham has compressed O'Keefe's work in such sort as to suit his own requirements and those of Criterion audiences. and the piece goes with unflagging vivacity from start to finish. There is for the present no sign of the threatened revival at this house of Robertson's David Garrick. A few weeks the opera houses of Milan, Naples and Venice. strengthened before this time next week, and ago it was going to be put on right away in a Her chief successes were made in dramatic the clever company engaged are to have better desperate hurry. But about this time a sort of epidemic of David Garricks broke out at different London theatres, and first Wyndham fell ill and then Davy James. You know of course because the entire score is written in a very by Richard Henry, which is now in rehearsal that Talleyrand made it a rule never to be ill that Wyndham and James had good grounds Meanwhite I should inform you that the for their "indisposition." Anyway the public did not complain, for owing to the epidemic aforesaid it had been having, if not too much David Garrick, certainly quite David Garrick H. Fitapatrick, Irish comedy.

You and all New York playgoers will be

fell rapidity, and she is now confined to her bed. Miss McNulty, who has not a single tion and profound sympathy from all the Gaiety people, from Manager George Edwardes downward.

The theatrical season, although vet young, seems to be fraught with dissensions. The other day it was my lot to tell you that there had been alarums and excursions at Old Drury. Alas, I have now to tell you of more. Not content with parting with his stage manager, Brother Charles, Augustus Harris has (it appears) just tiffed with his musical director, Oscar Barrett. In consequence of this, Barrett leaves and Gussie loses the very best musical director he could find for his house-especially for pantomime work. At Covent Garden on Monday there was trouble between W. F. Thomas (the publican who runs the promenade concerts) and his musical director, Gwyllym Crowe. I don't know who was in fault and I don't care; but I do know that Crowe, being rated by Thomas, hit Thomas in the eye; that Thomas gave Crowe twenty-four hours to apologize; and then other twelve hours-thirty-six in all; and that no apology being then forthcoming he turned on another

In front of Harvest at the Princess' there will shortly be put on a new comedietta by Theyre Smith entitled My Lord in Livery. Theyre S. is something under Government, and he contrives to give off a half-hour piece about every three years. His work takes some time to mature, for he depends to a great extent upon carefully prepared "sparkle," especially of the rude repartee kind, as you will see by his two best known comediettas, Uncle's Will and The Happy Pair.

Sadler's Wells Theatre, on the banks of the New River, Islington (the home of the legitimate drama in the old Phelps days), but of late fallen into sad disrepute owing to the trickery of paper-scattering managers), is about to reopen. This time J. Deacon, from the Music Hall on the opposite bank of the stream, is to direct affairs. He proposes to make a start with an adaptation of Living or Dead, a story, lately published as by Hugh Conway, but really written by his "Ghost."

Edgar Bruce has arranged to rename his Prince's Theatre. It will hereafter be known as the Prince of Wales'.-The Jilt moved from here last Wednesday. For next Monday we are promised the new English version of Messager's comic opera, La Bearnaise, which has just been successfully tried on the Birmingham bull-dogs. Speaking of the Prince of Wales' suggests Langtry, and that reminds me that the Lily is largely advertised by the World-ly Yates this week. His sixpenny informs us that Mrs. L. has taken with her to America fifteen dresses made by one Worth, and that several are in the beautiful tone of rose which promises to be the favorite color of the coming season. One of these was entirely of faille Francaise, with no trimmings or relief of any sort, except one lovely arum lily which caught up the drapery at the side of the skirt. The same pale shade of rese-color was repeated in a cloth dress. I should not thus have helped to advertise the Lily's dresses were it not out of love for your lady-readers, who I sincerely hope regard with feelings of earnest affection their humble servant to command, the gay and gorgeous

### Mr. Fiske and "The Star." The following correspondence explains it-

Sell:

New York. Oct. 9, 1886.

How. William Dorsheimer, Editor of The Star:

My Dran Sir.—My duties on The Minnon have of late increased to such an extent that I had it will be impossible to do justice to my work on The Star. For this reason solely I beg to resign my position on your staff, and urge that you will take action in the matter at the earliest opportunity.

Respectfully yours,

Harrison Gary Fiske.

New York, Oct. 11, 1886.

Drar Mr. Fiskr:—In accepting your resignation, Mr. Dorsheimer wishes to thank you for the very efficient manner in which you have conducted the dramatic department of The Star since it came under his control. For myself, I desire to say that the severance of so pleasant a connection as has existed between us causes real regret, and this, I am sure, will be shared by many members of the staff of The Star. Yours very truly, G. H. Sandson, Managing Editor.

# Gossip of the Town.

Ben Teal, who shares with Belasco the name and fame of the tyrant of rehearsals, is said to be in ill health through overwork. He has just completed an adaptation of Feullet's version of The Romance of a Poor Young Man for Rhea.

T. J. Herndon says Minnie Maddern has gathered a very nice little company about her. The ladies are all pretty, and the gentlemen are nearly all handsome. Mr. Herndon will are nearly all handsome resume his part of Jethro Baxter, the quaint old farmer in Caprice—a part he played in the original production and made quite a feature.

Little May Haines, a clever child actress, is ngaged for a small part in Much Ado About Nothing at the Union Square Theatre.

At last Sunday night's open-air concert at the Casino, which was the last one of the season, Aronson's new waltz, "The Debutante," was played for the first time in that house.

Kate Forsyth's company begin rehearsals of Marcelle at the Bijou Opera Houseon Monday. Among the new engagements are Frank Losee as leading man; Harry Holland, now of John T. Raymond's company, in heavy busi John T. Raymond's company, and J. ness; Ethel Greybrooke for juveniles and J. ness; Ethel Greybrooke for juveniles and J. high comedy. The season will open Oct 24 at St Louis later Clinton Stuart's play, The Debt of Honor, will be produced under the direction of the author and David Belasco.

On the farewell night of Erminie at the the house, and that the veteran scene painter. Nully, late of the Adoms crowd, is lying seW. Beverly, has provided a splendid new actriously ill at her residence in London. The
friends with a handsome layer of flowers, poor girl was cast for a part in Dorothy, and while Rudolph Aronson gave her a slipper

The scheme of request letters for seats for the opening night of May Fortescue's engage-ment at the Lyceum Theatre has worked so advantageously that the house on that even-ing will be devoted entirely to regular patrons.

The Wall Street Bandit will be presented at the People's Theatre next Monday night with the same cast as at the Standard with the following exceptions: Weston Minton, H. W. Bradley; Ethel Minton, Anna Boyle; Mrs. Longdale, Cara Macy, and Katie Morton, Edith Bird. Charles Haslam will be manager, while Charles MacGeachy will go in advance.

Charles H. Keeshin, business manager for Edmund Collier, was in town last week. He few towns in Eastern Pennsylvania.

Bertha Welby opens at Tony Pastor's next week in Oliver Twist, appearing as Nancy.

Charles H. Hicks in advance of May Blos-som, is in town for a few days. The play opens at the Windsor in the near future.

At the close of her London engagement, Grace Hawthorne will return to America and produce A Royal Divorce on a scale of magni ficent splendor. The production will take place in this city. So writes Manager W. A. Kelly.
Mme. Trebelli, Ovide Musin and Adam

ski were among the Sunday arrivals from abroad.

The season will open at the Metropolitan Opera House with a performance of The Queen of Sheba, followed on the second night by Die Walküre, in which Herr Niemann will make his American debut.

An army of singers, instrumentalists and dancers arrived on Sunday to swell the ranks of Grand Opera.

The following is the full cast of Henri Rochefort's play, A Daughter of Ireland, to be produced at the Standard next Monday night: Lord Hastings, W. Courtantin; Sir Richard Lord Hastings, W. Courtantin; Sir Richard Sweeney, R. C. Hilliard; Colonel Watson, Hardy Vernon; Costigan, Al. Follin; Sir Richard Love, C. B. Hawkins; Speedwell, Charles Brant; O'Kelly, W. H. Pope; Sergeant Sam, A. W. Gregory; Thomas, Harry Linden; O'Brien, W. L. Crompton; Fallan O'Connor, Fred Leslie; Una Campbell, Georgia Cayvan, and Lady Edith, Sadie Bigelow.

The Franco-American Agency has sold the sole right to produce in America Albin Vala-breque's comedy, Le Bonheur Conjugal, now running at the Theatre Gymnase in Paris, to a well known metropolitan manager.

Jennings' Confusion company has returned to town. Mr. Jennings proposes to make another start in the near future. He says he found the South quaking 100 much.

Tony Hart has accepted an Irish comedy from H. Wayne Ellis. He goes on the road in a few weeks.

Talbot Burke was some years ago an employe of THE MIRROR. He began business in a small way as a job printer, and now has a modest establishment of his own down-town. He has written several little books descriptive of New York life, and has met with a fair amount of success in their sale. He prints his own books. Mr. Burke's latest is more ambitious than his previous efforts. It is original in its way, and is entitled "Pingleton; or Queer People I Have Met.". The reader is led through a panorama of New York lite in a most entertaining way. "Pingleton" is an in-teresting book, containing much information that is not given in the dry-as-dust style of the guide-book, but is made readable by bright ialogue and fictitious adventure.

E. C. Goetting's grease-paints and tace-powders have been pronounced pure by com-petent analyzers, among others the physicians to the Actors' Fund. Mr. Goetting, whose to the Actors' Fund. Mr. Goetting, whose place of business is at No. 367 Eighth avenue, is druggist to the Fund. Dazian, No. 26 Union square, is sole agent for the compounds.

Held by the Hennery is the title of the new afterpiece to be seen at Dockstader's next Monlay night. In response to the advertis in the newspapers offering \$25 for the best topical song and \$100 for the best thirty-minute burlesque, there have been sent no less than forty-five songs and twenty burlesques within the past three days.

The erection of a theatre for the a seems to be decided upon, but as the buil ling it will have but little effect upon the coming season, except perhaps to make those who con-trol the few places where amateurs are allowed to play at present less exacting and more

Since the first production of The Commo dore at the Casino, a great many changes and numerous cuts have been made in the libretto. Localisms have been sandwiched in wherever

The Armanini Mandolin Quartette appear for the last time at the Casino Concert Sunday night,

Rehearsals of Jim the Penman will begin to-day (Thursday) at the Madison Square Thatre. The play will be put on Oct. 30.

J. R. Reynolds, who has so ably conducte Mrs. Langtry's tours, is again at the helm of her management this year, and has already done good work in her behalf.

Dion Boucicault will probably open for a season at the Standard Theatre on Nov. 1. He has already been booked for a six weeks' engagement at Boston.

Enemies will almost surely be produced at the Fifth Avenue Theatre during Mrs. Lang-

The Giddy Gusher is engaged in re-writing Zozo for C. R. Gardiner. The work is to be finished by Nov. 1.

fin'shed by Nov. I.

Lilian Olcott continues to good business in Theodora at Nibio's Garden. She has greatly improved her impersonation of the title role. The financial results of the venture are away beyond expectations, and will undoubtedly make Miss Olcott a wealthy woman. There is a notion current that she is so already. This is erroneous. Miss Olcott is the daughter of a Brooklyn physician in good practice.

Henry Chanfrau has just completed a tour of New England, and will next week angear at the People's Theatre, Brooklyn, E. D., in Kit and The Octoroon.

The Arlington League will give a "stag" at their club-rooms, No. 207 West Fourteenth street, on next Friday evening, during which the auction sale of boxes for their next entertainment, the performance of Buckstone's Married Life, at the Lexington Avenue Opera House, on Friday evening, Nov, 5, will be held.

A musical, literary and dramatic entertainment will be given by the Standard Amateu Dramatic Union, at Turn Hall, Nov. 22. reception will follow.

## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Walner, basen. The performance was good and the fair-sized and select andlence was well pleased.

City Opera House th. M. Gates, managers: A light Off was presented to a large audience 5th, and he comedy greatly pleased.

The concean greatly pleased.

Shattuck Opera House (Wagner and Keis, minagers). The White Stave was presented too large and well-pleased andience with The co., wintone or two exceptions, is a good one, and the scenery and mechanical effects are especially fine. The Tourists yith though house. The co. does not compare tavorably with those that have visited us in preceding years. Auton H. Woodhall as hit Wheatheld ist.

Alcazar Opera House (B. Dek. Clemens, manages). This new and attractive house will be opened for the season by Moniton and Alexander's Kanch to, 14th. Professor Morris Equine and Canine Faradox (ch. 16th.).

PORT JERVIS. Lea's Opera House (George Lea, manager): Gor-ton's New Orleans Minstreis played to a good house 7th. The musical part was first-class, the rest hardly Law Fun in a Gree rry, 6th; crowded house. Howorth's Hi-

OSWEGO.

Academy of Music (J. R. Pierce, manager): Cheek was given by Roland Reed before a crowded house oth, and Haveriv's Minstreis fill d the same 8th, presenting an excellent programme. Moore and Vivian, 15th; W. J. Scanlan, 18th; Ida Siddons' Burlesque troupe, 21st.

Hodge Opera House (John Hodge, manager): Haverly's Minstreis drew a large and refused audence 4th.

At 7 30 the "Standing room only" sign was displayed.

Kingston Opera House (C. V. Dubois, manager:
Professor Bristol's Equescarriculum week of 4th, with
three matinees, to crowded houses.
Delightful entertainments.

icademy of Music (E. Carter and Co., manager-) Academy of Music (E. Carter and Co., managers):
Ida Siddoss and co., under the management of Harry
C. Jacobs, 6th, in the burlesque opera entitled A Strike
in the Harem, to a fair house. Good performance; the
specialties were fine. Maggie Mitchell, 7th, in Maggie
the Midget; large and delighted audience; support

Allen's Opera House (A. E. Allen, manager): Shadow Detective, 6th and 7th, 15 good business.

Personal: On the 1ath Carletta Pinner, a native of Jamestown, who has attained considerable distinction abroad, will appear in concert under auspices of the Mozart Club, assisted by local talent.

Mozart Club, assisted by local talent.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager):
The White Slave was presented to a large and wellpleased audience 4th. Kirke and Clark's Tourists co.
came 8th, to good business.

Opera House (W. E. Bardwell, manager): Harry
Miner's Zitka co. played to small audiences 8th and
9th. The play has been altered and is now presented
in a wholesome form. The piece, cast and the leading
lady, Charlotte Behrens, created a most favorable impression.

AUBURN.

Academy of Music (E. J. Matson, manager): Roland Roland Individual Roland Rol

BINGHAMTON. BINGHAMTON.

Opera House (I. P. E. Clark, manager): Daniel A. Kelley appeared in The Shadow Detective, to very fair business, 5th. A large and fashionable audience greeted Zitka, the Russian play, 7th. The co. throughout was excellent, and gave the greatest satisfaction. Bryant-Richmond co. in Keep it Dark had a fair house 8th, and kept the audience in good humor.

### NORTH CAROLINA.

RALFIGH.

Tucker Hall (J. F. and J. P. Ferrall, proprietors);
Mr. and Mrs. Ogden's Farcical Comedy co. gave a
rather tame performance Sept. 30, to li ht business.
They are clever people, and would probably do well if
would secure a good play.

Arena: Doris' Circus pitched tents 1st and gave a
good performance to light business. Barquin comes 21st.

good performance to light business. Barnum comes 21st and the crowd is probably waiting.—Milton Nobles 1s booked for same night as Barnum, and says he is going to fill the date.

CHARLOTTE.
Charlotte Opera House (L. W. Sanders, manager):
(lorence Bindley in Heroine in Rags, 5th; fair business.
Arena: Doris' Circus, 6th, to crowded tents.

# OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Thompson Opera co. produced The Musketeers and The Gelden Goose, atherd sth, to only fair business. The co. is unusually strong and contains many cultivated and pleasing wices, and in addition one of the best choruses that has been heard here in some time. A real treat and surprise greted the patrons of this theatre, 5th, the eccasion bring the first appearance here of hicks. Clared Minstrels. The co. nas a host of clever people. The singing is really enjoyable, while the olio contains a long list of specialities. Zezo, with its wealth of scenery and beautiful girls, drew large audiences 8th, that has been that it was the grandeat meeting this fast-growing Order has ever held in the West.—Jennic Calef, who was so badly injured last season by falling through a trap-door left open in the Sandusky (O.) stage, mude her first appearance on the street, last week, minus cane, crutch and vehicle. It will be some months, however, before she will be able to appear on tother side of the footlights. Sam. Henderson, Manager Academy of Music.—Eugene B. Sanger joined the Zozo co, here 9th, and will give imitations of stage celebrities—The Thompson Opera co. produced The Mikado at the Soidier's Home, that to shadown of the stupid operas they produced, they would have had several hundred dollars more on the agreeable side of the feeth the conservation of the service of the first appearance on the agreeable side of the feeth service of the play deals with a subject of the play deals with a subject of the first stage and elegantly has bonder with the subject of the play deals with a subject of the first appearance on the street, last week, minus cane, crutch and vehicle. It will be some months, however, before she will be able to appear on tother side of the footlights, Sam. Henderson, Manager Academy of Music.—Eugene B. Sanger joined the Zozo co, here 9th, and will give imitations of stage celebrities—The Thompson Opera co. produced The Mikado at the Soidier's Home, the const

Evans and Hoey, in A Pattor Match, had good houses at the Metropolitan 3th, 6th and 7th.

Newton Beers, in Lost in London, drew crowded houses all week, the S. R. O. sign being out several times. The co. is very good and the scenery fine. The leading lady, Ray Briscoe, is decidedly clever and shared honors with the star.

Music Hall (J. H. Miller, manager): Charles A. Gardner paid us a visit 4th in Karl the Peddier. Only fair patronage. Gardner's impersoration of Karl, as usual, won much applause. Emily Kean, as May Atwood, does fairly well, as does a so Thomas Pitzgerald in the gypsy character, Pedro.

Opera House (Scott and Laschelle, managers):
T. J. Farron's Soap Bubble co. 6th. Good business.
Here's a how-de-do: Mossrs. Scott and Laschelle, managers of Opera House, have leased the Palace Rink and have started the roller business for this season. Surely this does not go hand in hand.

ZANESVILLE. NEWARK.

Son. Surely this does not go hand in hand.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager: I. J. Farron appeared 7th and 8th, giving his skit. A Soap Butble, to good houses. The piece went well and the people were well satisfied. Mr. Farron is as happy as ever in his delineation of Chops Hissong "The Strawberry tiel" and his duet with Grace Emmet, "Little Country were well rendered. E. J. Connelly has succeeded to the part of Wavy Dadge. of the last subtrities we have the "La Lisa" cute periodicate, which are approximately assume that "The stage" was more according to the stage of th

Wheeler's Opera House Is, W. Brale,

the week. I wish to thank S. H. Cohen, the genial manager, for courtevies

Opera House (W. H. McKeesen, manager) Lester and A len's Minetrels drew a full house, th. A. H. Woodhuli in Eli Wneathuld drew two full galleres.

In the Wings: Annie Crosman, eister to Henrietta, has accepted the part of Polly Eccles in Cast- and is now in New York rehearsing.

MANSFIELD.

Miller's Opera House (Miller and Dittenboeter, managers). A crowded house greeted Charles A. Gardaer in Aarl, th. The entertainment was excellent. Emily hear is a talented rittle soubrette; ner singing and dancing win her several recalls. Strasosch Opera co., 14th; Coa Williams, 20th.

Frank E. Aiken in Against the Stream played to a very poor house 7th. The play is good and the fendition was exclude, but owing to some troube with their scenery the stage effects were poor.

Woodward Opera House (L. G. Hunt, manager); Charles A. Gardiner in Karl did not draw a large audience eth. Mr. Gardner's singing brought him deserved appliance. Emily Kean's topical song. "Never, Never No More," caught on nicely. Mattee Vickers as Cherub, in a play of the same name, 7th. The play is new, and will stand lots of improvements before it can be called a success. Charles Rogers and Mattie Vickers are doing all in their power to make the piece "go," and I trust they will be successful. Jacquine was the hill sith. The co. were at home in this piece, and everything went smoothly. Miss Vickers' ciever singing and dancing brought forth rounds of applaise. She was recalled at the close of the second act. husiness very large (Fair weeks. Silver Spur, 15th.

Items: Fred. Flood, in advance of Silver Spur co., is in town to-day. Pleasant gentleman.—Manager Hunt's track dog, "Sport," took first premium at the Bench Show at the Fair. Jennie George, our giant, was at home last week.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Robert Downing ad in The Giadiator, to fair business. Mr. Downing's Spartacus was a powerful and finished impersonation. He received several enthusiastic recalls. The supporting co. is excellent: the stage settings were admirable. Evans and Hory 4th, in Parlor Match, to a nacked house. McNish, Johnson and Slavin's Minstrels. 8th, to a large house, notwithstanding a big political meeting.

What with T. J. Farron's Soap Bubble, 4th; Frank E. Aiken's Against the Stream, 6th, and Charles A. Gardner's Karl, 6th, our theatre-goers have had a fat take. Farron and Gardner received quite an ovation, and houses ruled good. Mr. Aiken fared not so well. Ferguson and Slater's Dramatic co., 18th, 15th, 20th.

Faurot Opera House (George E. Rogers manager):
McNish, Johnson and Slavin's Minstrels drew a large
audience 7th. Splendid show. Evangeline was with
us 8th, and played to standing room only. Charles A.
Gardner gave his well-known play. Karl the Peddler,
to fair business oth. Alsberg-Morrison co., 13th.

to fair business oth. Alsherg-Morrison co., 13th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager):
Thus far the event of the season was the appearance of
Fred. Bryton and co. oth in Forgiven. About one year
ago Mr. Bryton made his first appearance in Canton
before a small audience. The next visit was on New
Year's eve, before a larger audience. But this time the
house was full from top to bottom with Canton's best
people. Star and even the entire co. before the curtain
at the end of every act.

### PENNSYLVANIA. READING.

Grand Opera House (George M. Miller, manager) Lillie Hinton appeared during week of 4th in a repertoire of popular plays to large and delighted audiences. The singing of Sallie Hinton was a feature, and was repeatedly encored. The Misses Hinton, who are great favorites here, were the recipients of much social attention.

tention.

Mishler's New House: The New Academy of Music will be opened Monday Oct. 18 by Clara Morris in Article 47 and on Tuesday evening in Miss Multon. The following attraction will be the Carleton Opera co., 210t and 22d, in Nanon. Manager Mishler will have only the best cos., and his bookings testify to the fact. He refused some seventy-odd applications. The new Academy is a perfect beauty. The auditorium is on the ground floor, with three windows on each side for exits into ten feet wide passage-waye entire length of building the control of the cont emy is a perfect beauty. The auditorium is on the ground floor, with three windows on each side for exits into ten-feet wide passage-ways entire length of building. There are three kinds of seats on first floor—parlor chair, orchestra and orchestra circle- all of them on wide, level piatforms, each row six inches higher than the other, and seating o12. The balcony seats 472 and the gallery 409. Total seating capacity, over 1909. The balcony and gallery have separate entrances and ticket-offices. The main entrance is fourteen feet wide and the ante-rooms comprise general ticket-office, manager's room, cloak room, ladies' parior and gentlemen's room, all large and elegantly furnished. The stage is forty feet deep, eighty feet wide, and has twenty two complete sets of scenery. The drop-curtain is 37x32 feet. The scenery is eighteen feet high, distance between fly-galleries 49 feet; stage to rigging-loft, so feet; depth under stage of feet; there are fourteen dressing-rooms, all above stage floor. All the dressing-rooms are carpeted, have large washstands, mirrors 18x40 inches, double gas burners, toilet setts, clothing hooks, chairs, dic. There are very few theatres in the country that equal the new Academy of Music in the perfection of its arrangement.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager); The Hedley-Harrison co. presented the romantic drama, Youth, 7th and 8th, to good houses. The leading parts were all in good hands, and the programme throughout gave the best of satisfaction. Only a Farmer's Daughter,

the best of satisfaction. Only a Farmer's Daughter, 15th.

ERIE.

Opera House (John P. Hill, manager): Eugene Jepson, supported by a good co., presented The Tide of Fortune to small houses 4th, 6th Jepson, as Alon2 Mooney, acted admirably, and sang excellently. Bartley Campbell's Separation was produced 7th by the Irene Taylor co. Irene Taylor, "the queen of stars," as heralded, conceives the part of Florence Grantley in an exceedingly peculiar and original style. There is probably not another actress to-day who can get so much out of the character. While there are some doubts about her being 'the queen of stars," she certainly wears the belt as the "champion agony pulier." Miss Taylor probably dislikes to see a person cry, and that may be the reason why she infuses the character with a pleasing comedy exterior which convulses the audience to loud and protonged cachinations. Flanche Sterling, the beautif it temptress, was played for keeps by Effe Bahard, and the hearty laughter of the audience bore witness to her success. Leste Godman, the concedian, takes it upon himself to move the audience to tears, and his interview with Saily Ann Waddles was a raffering piece of acting, at the close there in theing a dry eye in the house. Dry throats were problec, however, and many who went out did not return.

NORRISTOWN.

ever, and many who went out did not return.

NORRISTOWN.

Now Opera House (E. G. Haynes, manager): Lattle Corano and her Merrie agers amused and delighted the patron of this house week of 4th.

Muse Hal (Wallace Hoyer, manager): The Hedley and therris in co., assisted by two local companies of the age of the Phanaxine Metary hand of forty loss of the Phanaxine Metary hand of forty loss of the Phanaxine Matary hand of torty loss of the Phanaxine Matary hand of torty loss of the Phanaxine Matary hand of torty loss of the Alamanda and Mary Miles as by defined by as I can't Davington and Mary Miles as by defined the parts in the style. Super respectively according to the parts in the style super the average. The scene effects were very hand, and every distributions. The pressure of the andi-

F. Baker in Chris and Lena, 8th, also had a light house. White Slave to, dree fairly 4th and gave satisfaction. The Melville Sisters opened for a week 1 th, at panic prices. They will try to produce Hazel-Kirke, Banites, Esserialda, Divorce, Galley Slave, East Lynne and green's Eviden.

Opera House (I. I. McCandiess, manager): On the thing fair audience greeted P. F. Baker in his old-time forman play Chris and Lena. Emily Verian performed he character of Lena nicely, and received several enores in her songs, and dances, while John Kernell's rish specialities were greatly appreciated, and called orth rounds of appliance. Mr. Baker had one call, and he whole performance was enjoyed by all present.

Arem: Forepaugh showed on to good business. Performance satisfactory.

Opera House (C. F. Hood, manager). Fred Bryton appeared in Forgives, 6th to over \$400. Best house in several seasons. Audience delighted with play and co.

Opera House (Kane and Rogers, managers): Aeron Noodhull in Eli Wheatfield, 5th, gave a good performnce to fair house. Daniel A. Kelly in The Shadow Petective 8th. Fair house.

ALTOONA.

Opera House (Marriott and Krider, manager): Benett and Moulton's Opera co. A had packed houses

PROVIDENCE.

Providence Opera House (Robert Morrow, manager):
Denman Thompson and his excellent co. did a hise business last week in The Old Homestead. This week, for
the third time this season, The Mikado. Next, Evan-

Theatre Comique: Arrivals for the week-Howard Athenæum co.
Westminster Musee: Arriva's for the week—Green-and Marco, the Winstaniey Brothers, Barnum Brothers, Edward Slocum and Zeltner and Harding's Humpty

### SOUTH CAROLINA.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music John E. Owens, manager: Florence Bindley, under the management of Mrs. Emma Frank, appeared 8th, 5th and matinee as Gabrielle in Heroine in Rags. Considering that play and star are new to this circuit, the co. opened to a much larger house than was expected. The star is quite petite and graceful, and alternates with ease from grave to gay as the character requires. She introduced a number of songs and performed on several musical instruments. Miss Bindiey left behind her quite a favorable impression. Support fairly good. Stranglers of Paris, 15th.

Disappointment: Mrs. Frank says that heroing any sant says that heroids.

Paris, 15th.

Disappointment; Mrs. Frank says that her co. were anxious, and had arranged, to give a sacred concert the Sunday they were in Richmond for the benefit of the Charleston sufferers. The only place available on that day was the Y. M. C. Hall, but they were prevented by the Association, who objected to their hall being used on Sunday for that purpose. But for this the Bindley co. would have added about \$600 to the Charleston fund.

### TENNESSEE.

NASHVILLE.

Masonic Theatre (T. O. Wilson, manager): Michael Strogeff drew very fair audiences 4th and 5th. One of the principal danseuses, Mile. Gossi, made her first appearance here and was well received. Devil's Auction drew a packed house and gave very general satisfaction 7th. Remained 8th and 9th to good business. Grand Opera House (W. I. Johnson, manager): Lillian Lewis in The Creole, though her support was inadequate, proved to be a most interesting actress. She appeared three nights, 4th, 5th and 6th and matinee 5th, to good audiences, considering the outside attraction.

traction.

Arena: Barnum's Circus exh bited 6th, two performances, to immense crowds, estimated at not less that

ances, to immense crowds, estimated at not less than 30,000.

CHATTANOOGA.

New Opera House (P. R. Albert, manager): Opened in a blaze of glory 4th, with the Adelaide Randall (Bi) 30) Opera co. in The Princess of Trebizonde. "Standing room only" was the card before the doors opened. Season tickets had been sold at a premium, and not less than one thousand dollars in the same were taken in at the sale. The treasurer of the house, W. S. Albert, son of the manager, reported his box-sales at \$802, making total receipts for first night nearly \$2,000. The new house proved to be equal to the expectations of all who attended, but the attraction fell far below. On Thursday The Mikado was given to a full house, and was well performed. Wednesday, The Bohemian Girl and Thursday. The Bridal Trap. The co. improved at every appearance, and last night (7th) Miss Randall received a shower of bouquets. Even in the face of Barnum to-night, the box-sheet is full. Louise Baife and co. 13th; Milton Nobles 18th; the Black Flag co. 19th; Kate Castleton 27th; Gypsy Student 28th.

# TEXAS.

PRENHAM

BRENHAM.
Grand Opera House (A. Simon, manager): Baird's Minstrels 4th. to a good lower house, all pleased with the performance. Baird's Royal Hand-Bell-Ringers deserve special mention.
Item: The chestnut-bell craze has struck our city, and not Wiggins' earthquake. We would just as soon have one as the other.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, man; agers): Baird's Minstrels 1st. 2d and 3d to far business. Everything except a few gags was venerable, participally the gags of the end men. Henderson and Grant do a clever tumbling act and James Green, while comical at times, is given to copying George Wilson. W. S. Pollard has a fine bass voice and earns liberal encores.

SAN ANTONIO.
Turner Hall (Turn-Verein management): The the-atrical season opened Sept 26 and 27 with McIntyre and Heath's Ministrels, to good business. The Berland comb. had a fair audience 5th.

comb. had a fair audience 5th.

TEXARKANA.
Ghio's Opera House J. E. Redy, manager): Georgia Minstreis Sept. 50 htto a very top heavy house. Good performance, considering the number of people they carry. Nona Weideman, the "Arkansas prima donna," assisted by Edward and Lillie Weideman, gave a concert 6th to noor house. Deserved better.

JEFFERSON
Taylor's Opera House (H. B. Thomas, manageris Georgia Minstreis under management of Richards and Pringle, played 5th to a fair and weil-pleased audience.

Pillot's Opera House (Henry Greenwall, manager): A large and enthusiastic audience greeted. Dick Gorman in Conrad th. He held his audience well-throughout.

# VERMONT.

H ward Opera House (W. K. Walker, manager-nion Square Theatre co. in Storm-Beaten sth, th a

# WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Evans and Hory appeared 5th and 5th presenting A Parlor Match to a crowded house. The audience was kept laughing and application during the whole evening. Mighae, Strongott co. 15th, 65th, and Gus Williams gist.

Opera House (A. W. Higgins Beater of the Latt audience.

# VIRGINIA.

RICHMOND.

Theatre Mrs. William T. Powell, manager-brank A Lambehill, with an excellent co., crosses The Strang are of Paris 4th, 8th and 8th. Louise Ha in Dagman as th strong support, field out the well-both a stances the stars were occlosed to be included. Moss had to was called before the curious field and act, as well as after each performance in the stars. Million Nobbes as the and 16th, two fields and the real is week.

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According to Misson A State and term of the Control of the C

Opera House (Marriott and Krider, manager) Bennett and Moulton's Opera co. A had packed houses week of 4th.

Arena Forepaugh's Circus drew large crowds och.

SCRANTOS.

Academy of Music (C. H. Lindsay, manager) R. E. Manteli in Tangled Lives 4th to light business. Lotta in Musette 8in; large business. McCaul! Opera co. in The Black Hussar oth; large business.

LANCASTER.

Fulton Opera House (B.Vecker, proprietor): Frederic Bryton, in Forgiven, 4th, to good house. This was one of the most enjoyable performances we have had in a long time. Robert Mantell in Tangled Lives 7th drew a large house. James O'Connor 8th in Richelieu and thin Othello to light business.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager):

Providence Opera House (Robert Morrow, manager):

STAUNTON.

Opera House (W. L. Olivier, manager): J. H. Huntley and Florence Kennedy, very ably supported by the Huntley-Stark Dramatic co, week of 4th, to good houses, opening in A Celebrated Case, followed by Van the Virginian, Kip Van Winkle, Article 47, Lady of of Lyons and The Streets of New York. Mr. Huntley and Mr. Stark are well known to our people, and are deservedly popular, while M is. Kennedy made a most excellent impression. Joseph Physire, Jessica Thomas, Dora Paige and Olive West are merely of special mention.

Personal: I had the pleasure of meeting F. W. Paul, advance agent of Mr. and Mrs. George S. Knight, who appear 13th, 14th. He reports business as exceedingly good and prospects for their Southern tour as very bright.

ALEXANDRIA.

Lannon's Opera House (C. J. W. Sumpers, manager):
Louise Balfe in Dagmar, 5th; played for benefit of Relief Hook and Ladder Co. Star very fine and play excellent.

### CANADA.

HALIFAX

HALIFAX

Academy of Music (H. B. Clarke, manager): Pauline Markham who opened here 4'h was extensively advertised as "the greatest emotional actress of the times," and with the other booming as to her abilities and beauty, led the people to believe the performances were something more than the ordinary, hence the large first-night. Her Pauline in The Lady of Lyons was a disappointment. The support, with the exception of Randolph Murray, were not the "New York favorites" that had been so widely advertised. Small houses remainder of week. The attendance increasing somewhat toward the end.

mainder of week. The attendance increasing somewhat toward the end.

MONTREAL.

Academy of Music (Henry Thomas, managet): Rose Coghian, supported by Frederic de Belleville, appeared in a round of good old comedies week of 4th. The cowhich includes Mr. and Mrs. Charles Walcot, A. S. Lipman and Verner Clarges, is a much stronger combitant that which supported the star last year. School for Scandal, London Assurance, As You Like It, Scrap of Paper and Lady of Lyons were all put on in solendid style. Miss Coghlan's costumes were much admired. Munroe and Rice this week.

Theatre Roval (Sparrow and Jacobs, managers): The best attraction since the reopening of the house was Taken from Life, which heid the boards week of 4th. Phesa McAllister is at the head of the co., which is first-class. J. H. Bunny, who was a member of Lytell's old stock co. here, was very funny as Titus Knott. A return engagement is looked for. Wilbur Opera co. 11th.

LONDON.

Grand Opera House (I. H. Davidson, manager): Silver King 4th; good house. Eleanor Morretti as Nelly Denver was very effective. C. A. Haswain as Wilfred Denver won the hearts of the audience. Barry and Fay 8th, in Irish Aristocracy, kept a large audience in

# DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Logansport, Ind., 23.
ADBLAIDA MOORE: Grand Rapids, Mich., 14; Rockford, Ill., 23.
ARTHUR REHAN'S CO.: Providence 14-16. Taunton, Mass., 18. New Bedford 19. New London 20, New Haven 21-3. New York 25. two weeks, Brooklyn Nov. 8, week, Newark 15, week.
Almre: Baltimore 11, week, Washington 18, week, Pittsburg 25, week.

8, week, Newark 15, week,

AIMBR: Baltimore 11, week, Washington 18, week,

Pittsburg 25, week.

ANNIR PIXLBY: Springfield, Mass., 14, New Haven,

Ct., 15-16, Washington 18, week.

AGNES WALLACE AND SAM B. VILLA: Indiana,

Pa., 14.

Pa., 14.

ALMY LR GRAND: Peru, Ind., 14, Fort Wayne 15-16.

ALONE IN LONDON Co.; Omaha, Neb., 15-16. Council Bluffs, Ia., 18, Atchison, Kas., 19, Topeka 20-21, St. Joseph, Mo., 22-3, Kansas City 2c, week.

A. H. Woodhull: Olean, N. Y., 14, Hornellsville 15, Elmira 16, Corning 18, Canandaigua 19, Baidwinsville 20, Fulton 21.

ville 20. Fulton 21.
BERTHA WRLBY. N. Y. City 18, week.
BOARDING-HOUSE CO.: Cincinnati 11, week, N. Y. City 18, week.

BARRY AND FAY: Toronto, 13-15; Lockport, N. Y.,
16, Utica 18, Amsterdam 12, Cohoes 20, Hudson
22, Pittsheld, Mass., 23, Troy, N. Y., 25, Glen's
Falls 26, Burlington, V., 27, Montpelier 28, Concord,
N. H., 20, Fitchburg, Mass., 33, Lowell Nov. 1, Manchester, N. H., 2, South Framingham, Mass., 3, Prov-City 18, week.

chester, N. H., 2, South Framingman, 14, Vicksburg idence 4 6

Booth-Barrows Co.: Jackson, Misa., 14, Vicksburg 15, 16. New Orleans 13, week, St. Louis 25, week, Chichnati, Nov., 1 week, But ND TO SUCCEPT CO. Kankakee, Ll., 14, Decatur 16, Quincy 20 21, Galesburg 22

Busch of Krws Co.: Pavennort, Ia., 14, Dubuque 15, Lacrosse, Wis., 16, Montapolis 18-26, St. Paul 21-3, Stillwater 2: Winona 26, Milwaukee 27-3, Chicago Nov. 1

OV. 1 OUT KING CO.: St. Louis 11, week, Quincy, 121, 12 CCK CROOK (Moulton and Baker's). Worcester, Mass

V TRAME Co.: Paterson, N. J., 11, week, Hoboken,

BOY TRAME CO.: Paterson, N. F., 11. Week. 15. Week.
BANK DRAMATE CO: Vincennes, Ind., 11. Week.
Colored Verner, Haiffan, N. N., 11. Week.
CLIMEA MORRIS: N. V. Citt 4, 100 Weeks.
COMEMNED TO DRAME THE HAIFFAN WEEK.
C. A. GANDINES (Karl) Toledo 11. Week.
C. A. GANDINES (Karl) Toledo 11. Week.
C. HANGEL Ansonia, Cl., 12. Partensier, N. Handlen and Week.

H. Clark, Con. Newark, N. J. (1), week, Indianapely 19, week, W. Harkett, Lonewille 11 week Cincinnate 18, week, W. Harkett, Lonewille 11, week, T. (1), V. (Artick Co. Denver 11, week, S. (1), V. (Artick Co. Denver 11, week, S. (1), V. (Artick Co. Denver 11, week, S. (1), V. (1), W. (1), W. (2), W. (2), W. (3), W. (3), W. (4), W. (4), W. (5), W. (6), W. (7), W. (7), W. (8), W. (8

Jump Milton Nobles and his co. will make an almost imprecedented jump' before teaching here, coming from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Seda ia. Mo. to Chareston, West Va. a distance from Mrs. Powell to Mrs. hade spease for their Dear Mrs. Powell to Mrs. hade spease for their Dear Mrs. hade leanned to an own your suggemental my theatte to come with our expression the grat heaton was a Rehmond favorite, and will secure to so on your distance exists a flattering and enthus secure to so on your distance of the bicastre the audiences have experienced from your paying is that on each performance you have been caled before the order of the finance of the play they would rather unusual, at the end of each act, and, what is rather unusual, at the end of each act, and, what is that on each performance you have been caled before the order of the play they would rather unusual, at the end of each act, and, what is rather unusual, at the end of each act, and, what is that on each performance you have been caled before the order of the play they would responded to their final cal. The fiverent and his lady were present ast much in a private box and expressed themselves as great affect, and you about as a great affect, and that you may have a long and diserryedly propertus careers my sincere wish. Houngs to have been uncompletely as a proposal control of the play they would responded to their final cal. The fiverent and his lady were present ast much in a private box and expressed from the play they would responded to their final cal. The fiverent and his lady were present ast much in a private box and expressed from the play they would be presented to the play they would be presented to the play t FREIN VILLERS COMEDY CO. Marion. Williamsenorg 21-1.

FRANK MAYO: Lowell, Mass. 14-11. Classes Lynn 15. Brockton 19. Attleboro 2., N. Attleboro 2. Lane. ton 22. New port 23.

Frank S. M. and Mrs. W. J. Hamber, Mo. 14. Classes 8. Mr. and Mrs. W. J. Hamber, Mo. 14. Classes 8. Mr. and Mrs. W. J. Hamber, Mo. 14. Classes 8. Mr. and Francisco, Nov. 5. Lowwerks.

Frank. Wanther Meadwile. Pa. 14. When 18. W. Va. 15-17. Zaneswile, O. 15. Lancaster 11. Chocasthe 20. Richmond. Ind. 21. Shelbyville 21. Marison 23. Frankfort, Ky. 25. Lexington 28. Fronton, O. 29. Charleston W. Va. 3. Staunton, Nov. 1. And San 24. Lexington 28. Fronton, Co. 29. Lexington 28. Fronton, O. 29. Lexington 28. Fronton, O. 29. Fronton, Co. 18. Attents 11. Week

F.C. Bance: New Orleans 11. Week, Houston, Tex. 18. 16. Calveston 24. Erennan 25. Austin 25. Marinety 5. Fronton 6. Syet 8.

Fronton 6. Syet 8.

Fronton 6. Syet 8.

Fronton 6. Hamber 19. Attanta 25. Marin 22. Americas 24. Albany 25. Eufstuda Ala. 25. Lineantown 28. Euroringham 25. Fronton Community, O. 11. Week, Columbus, 15. Week, Cleveland, 25. Week, Elaltimore Nov. 1. Week, Forkers Ere Co.: Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Amsterdam, N. V. 11. Week, Forkers Ere Co. 20. Eren. 20. Ere REESTER Co.: Amsterdam, N. Y., 11, week

FIGURESTER CO.: Amsterdam, N. V., II. Week, FLO. CROWELL: Saratoga, N. V., II. Week, FISHER-HASSAN COLD DAY CO.: Washington, 20 week, FRANK FRANK: N. Y. City 11, week, Baltimore 18,

week.

General Ward: Plainfield, N. J., 14

General R. Adams: New Haven, Ct., 11, week, Bridgeport 18-20, Hartford, 21-2.

Glenney Co.: Boston 18, week.

Gliffert Comety Co.: Ironton, O., 11-14, Charleston,
W. Va., 18-16, Staunton, Va., 18-19, Lynchburg 20-21.

Gladiatok Co.: (Mack and Downing): Louisvine 11,
week.

W. Va., 18-10. Stainton, Va., 18-19. Lynchburg 20-21. GLADIATOR Co. (Mack and Downings: Louisvine 11, week. Girs Williams: Streator, III., 14 Peoria 13-16. Peru 18. Fort Wayne, Ind., 19. Mansfield, O., 20. Wheeling, W. Vp., 21. Parkersburg 22. Girssier-Davies Co.: Fargo, Dak., 14-15. Winnipeg 13, week, Fergus Fails. Minn., 20. Minneadoris Nov. 1, St. Paul 18. week.
Gamber's Wite Co.: Chicago 11. week
Helben Davinay: Philadelphia 11. week.
Herby E. Dinny: Boston 4 three weeks.
Horace Lewis. Bridgeport. Cl., 11. week, Richmond, Va., 18. week.
Horace Lewis. Bridgeport. Cl., 11. week, Chicago 18, wees, St. Louis Nov. 1. week, Cincinnati 8. week, Philadelphia 18 week.
Held by The Enrany Co.: N. V. City Sept 27. nine weeks.
Harder Von Leer Co.: Goston Sept., 30, six weeks.
Harder Von Leer Co.: Saiem, N. J., 15-16.
Hustley-Stark Go.: Weldon, N. C., 18 week.
Harder Von Leer Co.: Soiton, N. C., 18 week.
Harder Von Leer Co.: Goston N. C., 18 week.
Harder Walton, Montreal II. week.
Harny Lacy: Chicago 11, week, Detroit 18, week, Indianapoits 25 week.
Ivy Leaf Co.: Toronto 11, week, Pittsburg 18, week, Wilkesbarre 28.
Loa Lewis: Hagerstown, Mc., 11, week, Frederick

Wilkesbarre 28.

IDA LEWIS: Hagerstown, Mc., 11, week, Frederick

18 20.

IRBER TAYLOR. Wheeling. W. Va., 18-20.
J. B. POLK: Omaha, Neb., 13-14. Des Moines, la., 15,
Rock Island, Ill., 16. Chicago 18. two weeks.

JOSEPH JEFFERSON: Chicago 4. two weeks, Nashville,
Tenn, 18-20. Henderson, Ky., 21. Evansville, Ind.,
22. Vincences 23. Cincinnati 25. week.

J. K. EMMET: Harlem N. Y., 11, week, Boston 18,
week.

Week.
JOHN T. RAYMOND: Madison, Wis., 14. Rockford, Ill., 16. Davenport 18. Cedar Rapids JOHN I. RAYMOND: Madison, Wis., 14. Rockford, Ill., 15. Dubuque, Ia., 16. Davenport 18. Cedar Rapids 19. Lowa City 20. Des Moines 21. O naha, Neb., 22-3, JAMES O'NEILE: Rochester 14-16. Grestline, O., 21, Ashland 22. Mansheld 23. Bucyrus 25. Upper San-dusky 26. Lima 27. Van Wert 28. Findlay 29, Defi-

JOSEPH MURPHY: Baltimore 11, week. OSEPH MURPHY: Battimore 11, week.

OIN A. STRVENS: Bangor, Me., 14 15, Lawrence,
Mass., 18, Lowell 19; Mauchester, N. H., 20, Lynn,
Mass., 21, Reading 22-3, N. Y. City 23, week.

J Downling: Philadeiphia 11, week, Pittston 18,
Allentown 19-20, Hazleton 21, Reading 22-3, Pittsburner, week.

burg 25, week.
ULIAN COMBDY Co.: Swanton, Vt., 11, week; Malone,

burg 25, week.

JULIAN COMBDY CO.: Swanton, Vt., 11, week.

N. Y., 18, week.

J. H. Kranr: Milwaukee 14-16,
John Dillon: Fremont, Neb., 15, 16.

JAMES OWEN O'CONNOR: Logansport, Ind., 23, Beaver Falls, Pa., 29.

KATE FORSYTH: St. Louis 25, week.

KIRALFYS' RAT-CATCHER: Minneapolis 11, week, Milwaukee 18, week.

KATHE PUTNAM: Chicago 11, week, Madison, Wis., 18,

Chippewa Falls 19, [Eau Claire 20, [Stillwater 21, St. Cloud, Minn., 22, Crookston 23, Winnipeg, Man., 25, week.

Cloud, Minn., 27, Crookston 23, Winnipeg, Man., 25, week.

KATE CLANTON: Hoboken 11, week, Philadelphia 18, week, N. Y. City 25, week.

KIRALEYS' SIEBA Co: Phi adelphia 11, week.

KATE CASTLETON: Cincinnati 18, week, Knoxville, Tenn., 26, Chattanooga 27, Nashville 22-30.

KITTIE RHOADES: Alexandria, Va., 11, week, Norristown, Pa. 18, week. town, Pa., 18, week.

KENDALL COMEDY Co.: Ottawa, Ill., 11, week.

KEEP IT DARK Co.: Canandaigua, N.V., 16.

KINDERGARDEN Co.: Westerly, R. L. 13-14, Fall River, Mass., 15. Taunton 16. LOTTA: N. Y. City 11, week, Philadelphia 18, three LOTTA: N. V. City 11, week, Philadeiphia 18, three weeks.
LIGHTS O' LONDON CO.: Monmouth, Ill., 14, Moline 16, Beloit, Wis., 15, Oshkosh 19, Wasan 20, Chippewa Falis 21, Eau Clair 22, Lacrosse22, Chicago 25, week.
LOTISE LITTA: Boston 11, week, Quincy 18, Salem 19, Fitchburg 90 Chicopee 21, Hoosic Falls, N. N., 27, Cohoes 23, Gloversyile 25, Troy 26-7, Rondout 28, Poughkeepsie 21, Yonkers 30, Paterson, N. I., Nov. 1, week, Baltimore, 8, week, Jersey City 15-17.

LEONZO BROTHERS: Pittsburg 11, week, Plymouth, Pa., COTT: N. Y. City 4. three weeks.

EWIS: Americus, Ga., 18, Eufaula, Ala., 19. Atlanta 25-26

LAWRENCE BARRETT: Philadelphia 11, week, Baltimore

LAWRENCE BEARRETT: Philadelphia 11, week, Raltimore 18, week
LOUISE RIVE. Hamilton, Ont., 14-15, Brantford 10.
L127E EVANS. Hot Springs Ark., 14-10, Marshall, Tex., 15, Shreveport, La., 19-20, Tyler, Tex., 21, Palestine 22, Houtsville 23, Galveston 24-5, Houston 22, Austin 22-5, San Antonio 30, Waco Nov. 1-2, Dallas 3-4.
Forth Worth 16, St. Louis 13, week.
LOUISE BLANCE CO.: Knoxville, Team., 14, Chattanooga 18, Brantham. Ala., 16, Seima 18, Montgomery 13, Mohle 2-24, Pensacols, Fla., 22-24, Jacksonville 23-25, Brunswick, Ga., 28, Macon 29-35.
Louis Lawes. Louisyfle 17, week. Pittsburg 18, week, battanore 22, week. LUCIE MAY ULTIES: Fall River, Mass., 1111. Brock-ton to. Providence to so, Newpart 21, Now Bedford Living S. Worter Co.: Brooklyn 11, week, Hartford, Ct., 18-22 Living Arnor Shenandoah, Pa., 11, week, P. itsville Ct., 15-2.
Lister Arnor Shenardoah, Pa., 11, week, 15, week.
Lister Arnor Shenardoah, Pa., 11, week.
Lister Arnor Shenardoah, Pa., 11, week.
Lister Arnor Shenardoah, Pa., 12, 15, Carror Shorts
Lister History Nov. 1, week.
Lister History Harrosurg, Pa., 12, 15, Carror Shorts
Lister History Harrosurg, Pa., 12, 15, Carror Shorts
Lister History Arnor Shenardoah, Pa., 11, week. A tona

There is Shamokin, Pa., it, west Altoma was Danville as, week, Port Jerses Nor, has A bank 8, week.

Nor, A bank 8, week.

Nor, Co., Prospect, O., 14, Norark 15, was a Co., Boboken, N. I., 14, we against Mass. 12 week.
Mass. 15 week.
Mattensia. Kondout, N. V. 15. 1 scepsie
Mattensia. Newara 21.5.
Mass. 20. Newara 21.5.
Mass. 10 see 15.

Manufacture Clark National States of the Manufacture Clark Manufacture Manufac

N Cerst. Goldsbette 22, Wilmington 2; Charleston Canana Aboto 22, Wilmington 2, Charleston

2, Co. Detroit 21, week

N. Y. City 4, four weeks.

Y. City 5, four weeks.

Perhand, Me. 12-15, S. Yamingham

Local Mass., 22, Bridgeport, Ct. 2,

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PRIVATE SECRETARY Co.: Chicago 11, week, Pittsburg 18, week, Chicago 25, week.

PATTI ROSA: Huntsville, Ala., 13-16. Birmingham 18, Anniston 10, Reme. Ga., 20. Chattanooga, Tenn., 21. Nooxville 22-2, Asheville, N. C., 25, Greenville 26, Golumbia, S.C., 27, Charlotte, N. C., 28, Danville, Va., 29, Lyhchburg 31, Richmond Nov. 1-2.

PACLINE MARNHAM: St. John, N. B., 18, week, Bangor, Me., 25-27.

PHISONER FOR LIPE CO.: Newark 11, week,

P. F. BAKER: Etne, Pa., 14, Warren 15, Bradford 16, Olean, N. V., 18, Hornellsville 10, Elmira 20,

PASSION'S SLAVE CO. (Winnett's): Washington 11, week, Baltimore 18, week.

RHEA: Portsmouth, N. H., 14, Concord 15, Burlington, Vr., 16, Montreal 18, week.

ROBSON AND CRANE: Cleveland 11, week.

RANCH 10: Hornellsville, N. V., 14, Waverly 15, Wilkesbare, Pa., 16, Mauch, Chunk 17, Allentown 18-19, Danbury 20, Sunbury 21, Shamokin 22, Lancaster 23, RAINDOW CO., Utica 11, week,

RIGHTMIRE'S CO: Pittsburg 11, week, Cleveland 18, week, Wheeling, W. V., 25, week, Washington 18, week, Weeling, W. V., 25, week, Washington 18, week, Co: Brooklyn 11, week, Jersey City 18, RAG Baby Co.: Brooklyn 11, week, Jersey City 18, PRIVATE SECRETARY Co.: Chicago 11, week, Pittsburg

18, week.

RAG BABY Co.: Brooklyn 11, week, Jersey City 18, week, Philadelphia 25, week.

RANCH KING Co.: Louisville 11, week, Nashville 18, week, Cincinnati 25, week.

REDMUND-BARRY Co.: Brooklyn 11, week, Syracuse

18-20.
Rose Coghlan: Watertown, N. Y., 13-14, Lockport
15, Toronto 18, week, Boston 25, week.
R. B. Mantell: Injanapolis 13-16, Memphis 18, week,
St. Louis 25, week, Louisville Nov. 1, week, Brooklyn

R. B. MANIBLE.
St. Louis 25, week, Louisville Nov. 1, week, 1988
8, week.
RICHARD MANSFIRLD: St. Louis 11, week.
RENTEROW'S PATHEINDERS: Union City, Tenn., 14-16;
Trenton 18-22.
ROLAND REBD: Lockport, N. Y., 14. Erie, Pa., 15,
South Bend, Ind. 16, Chicago 18, week; Cleveland 25,
week. Toronto, Nov. 1, week, Pittsburg 8, week.
ROMANY RYE Co.: Rochester, 11 week, Buffalo. 18,
Montreal 25, week.
RICHARDSON-ARNOLD Co.: Independence, Kas., 11,
week.

week.

RIER'S RAGGED JACK Co: Montgomery, Ala., 18, week, Huntsville 25, week, Rome, Ga., 28-30, Birmingham, Ala., Nov. 1, week, Nashville 8, week.

SKIPPED BY THE LIGHT OF THE MOON: San Antonio, Tex., 14-15. Austin 16, Galveston 181-10, Houston 20, Palestine 21, Tyler 22, Marshall 23, Texarkana 25, SILVER SPUR CO: Toledo 18, week, Columbus 25, week, Grand Rapids, Mich., Nov. 1, week, Chicago 18, week.

week.

SILVER KING Co.: Coldwater, Mich., 14, Adrian 15, Iackson 16, Chicago 18, week, Cleveland 25, week, Johnstown, Pa., Nov. 1, Huntington 2, York 3, Lancaster 4, Trenton, N. J., 5-6SIBERIA Co.: Chicago 4, two weeks, St. Joseph, Mo.,

SMITH RUSSELL: Chicago 11, week, St. Joseph, Mo. 27.

STRINGLERS OF PARIS Co.: Savannah. Ga., 18-19.
Augusta 20. Macon 21. Atlanta 22-3. Birmingham,
Ala., 28, Montgomery 26, Pensacola, Fla., 27, Mobile,
Ala., 28-29, Meridian, Miss., 30, New Orleans, Nov.
1, week.

1, week, SALSBURY'S TROUBADOURS: Milwaukee 14-16, St. Paul 18-20, Minneapolis 21-3, Lacrosse, Wis., 25, Dubuque, Ia., 26, Daveeport 27, Cedar Rapids 28, Rock Island, Ill., 29, Peoria 30.

week.

STREETS OF NEW YORK: Topeka Kas, 14, St. Joseph, Mo., 15-16, Lincoln, Neb., 18, Omaina 15-20, Des Moines, Ia., 21, Keokuk 22, Hannibai, Mo., 23, St. Louis 25, week.

STEVENS DRAMATIC CO.: Davenport, Ia., 4, two weeks, Des Moines 18, two weeks.

SAWTELLE COMEDY CO.: Steubenville, O., 11 week, Butler, Pa., 18, week.

SHADOW DETECTIVE CO.: Buffalo 11, week.

SHADOW DETECTIVE CO.: Dixon, Ill., 11, week.

TIN SOILHER CO.: Dixon, Ill., 11, week.

TIN SOILHER CO.: San Francisco Sept. 27, three weeks, Oakland 18, 19, Sacramento 20, 21, Denver 25, week.

Two Jouiss Co.: Leavenworth, Kas., 14, Atchison 15, Falls City 16, Marshail, Mo., 10, Booneville 20, Ietfers in city 21, Fulton 22, Columbus 23, St. Louis 25, week.

week.

Thomison (G. W. and W. J.): Bridgeport, Ct., 11, week, Oswego, N. Y., 18, week, Grand Rapids, Mich. 25. week.

T. J. Faskon: Lancaster, O., 14. Dayton 15 16, Cincinnati S. week, Springfield 25, Chillicothe 20 Parkersburg, W. Va., 27, Wheeling 28, Connellsville 20, Johnstown 30, Philadelphia Nov 1, week, Johnstown 50, Philadelphia Nov 1, week, Johnstown 50, Philadelphia Nov 1, week, Washington 18, week, Wilmington, Del., 25-1; Norristown, Pa., 27 8, Allentown 29, 30, Jersey City, Nov. 1, week, N. V. City 8.

DRAMATIC Co.: Brockville, Ont., 4, two

A Co.; Detroit 18 20.

DEMATIC Co.: Springfield, Mo., 11, week.

1. Kas. 18, week, Lawrence 2, week.

Buildo 11, week,

Logansport, Ind., 14; Terre Haute 1, 17;

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s. Ark, 28-30.

O. Brooklyn, E. D., 11, week, New Haves thatford 21-3, Hoboken 2-4 week.

OPERA AND CONCERT COMPANIES.

the on them Co. E. Sagmaw, Michael Traken Ornea Co.: N. V. City on the Concepts Mansheld, O., 14. Springhed

Moteron Orsion Co. B. Pan, r 11, western Massa, 15-20, Waltham, 15-20, Waltham, 15-20, Charlotte, N. C., 21, Columbia, 13-20, Charlotte, N. C., 21

Ocasa Co.: Hutchmon, Kas., Itaell 25, Newton 21, Wichita 4, 4

week, Nyracuse 25, week.

Adamiks S. Leen Co.: Latonia, O., id, Akron 16,
Urichville 18, Coshocton 19, Newark 20, Mt. Vernon
21, Circleville 22, Chillicothe 23,
Brank Gilday Co.: Louisville 11, week, Nashville 1820, Columbia 21-2, Huntsville, Ala., 23, Montgomery
25.

25.
DAVENE'S ATTRACTIONS: Amsterdam, N. V., 11, week, GRAV STEPHENS: Troy 11. week. Syracuse 18, week, Mochester 25, week, Buffalo, Nov. 1, week, Montreal 8, week.
HOWARD SPECIALTY Co.: Providence 11, week, N. V. City 18, two weeks, Newark Nov. 1, week, N. Y. City 18, week.
HALLEN AND HART: N. Y. City 11, week, Brooklyn 18, week, Boston 25, week.
LOA SIDDONS Co.; Oswego, N. Y., 21.
LILLIB HALL'S Co. Chicago 18, week.
JOHN RANSONE: Brooklyn 11, week, N. Y. City, 18, week.

KELLY-MURPHY Co.: Troy 11 week, Baltimore 18, week,

Kelling Murphy Co.: Troy 11 week, Baltimore 18, week, Washington 25, week, Mager's Co:: Reading, Pa., 15-16.
Making Eli Co.: New Haven 11, week, PAT Roomer: Wilmington, Del., 16.
Rentiz-Santley Co.: Philadelphia 18, week, Reilling Wood Co.: Baltimore 11, week.
SI Perkins' Co.: Newburyport, Mass., 22.
Tony Pastor's Co.: Baltimore 11, week, Weston Brotters; Cincinnati 11, week, Louisville 18, week, Detroit 25, week.

MISCELLANEOUS.

MISCELLANEOUS.

ARIZONA JOE: Grand Rapids, Mich., 11, week, Rochester 18, week.

Bristol's Equescurriculum: Gloversville, N. Y., 14
16, Troy 18, week.

Bristol's Equescurriculum: Gloversville, N. Y., 14
16, Troy 18, week.

Balabreoa: St. John, N. B., 11, week, Halifax, N. S., 18, week. Charolitetown, P. E. I., 25, week.

CROCKER'S Equinse: Greensburg, Pa., 14-16, Uniontown 18-20, McKeesport 21-3.

COUT'S TRAINED HORSES: San Francisco 11, two weeks.

HARRIGAN'S HIBERNICON: West Chester, Pa. 14.

HOWORTH'S HIBERNICON: West Chester, Pa. 14.

HOWORTH'S HIBERNICA: Port Jervis, N. Y., 15.

KELLAN: Pueblo, Col., 14-15. Colorado Springs 16,

Hastings, Neb., 18-19, Lincoln 20-21, Des Moines.

Ia., 22-3, Minneapolis 25-7, St. Paul 28-30.

MORRIS CANINE PARADON: Hornellsville, N. Y., 15-16.

PROFESSOR HERRMANN: Washington 11, week, Baltimore 18, week.

PROFESSOR HERMANN: Washington 11, week, Battimore 18, week.
PROFESSOR REYNOLDS: Plainfield, N. J., 11, week.
TAYLOR'S CABALISTIC WONDERS: Caribou, Me., 13,16,
Houlton 18-21, Calais 26 26,
ZERA SEAMON: Danville, Va., 11, week.

CIRCUSES.

CIRCUSES.

ADAM FORBFAUGH'S: Williamsport, Pa., 14, Sunbury 15, Shamokin 16, Ashland 18, Pottsville 19, Allentown 20, Pittston 21, Norristown 22.

BARNUM'S: Augusta, Ga. 14. Savannah 15, Charleston, S. C., 16, Columbia 18, Florence 19, Wilmington, N.\*C., 20, Goldsboro 21, Raleigh 22, Greensboro 23, Danville, Va., 25, Lynchburg 26, Petersburg 27, Norfolk 28, Richmon, 20, Alexandria 30.

Cole's: Little Rock, Ark., 14, Prescott 15, Texarkana 16, Paris, Tex., 18, Bonham 19, Sherman 20, Gainesville 21, Greenville 22, Terrell 23.

Doris: Columbia, S. C., 14, Sumter 15, Kingston 16, Columbus, Ga., 28.

F. A. Robbins: Marion, Va., 18, Wytheville 19, Graham 20.

18 20, Minneapolis 21-3, Lacrosse, Wis., 25, Dubuque, Ia., 26, Daverport 27, Cedar Rapids 28, Rock Island, Ill., 29, Peoria 30.

RRIGHNATOR. Co.: Parkersburg, W. Va., 14, Evansville, Ind., 16

RADORKAN CO.: Parkersburg, W. Va., 14, Evansville, Ind., 16

RADORS OF A GREAT CITY: Worcester, Mass., 18, Ariz., 18, Benson 19, Willcox 20, Laidsburg 21, Deming 22, El Paso 23, El Paso 23, El Paso 23, El Paso 23, El Paso 24, Laidsburg 21, Deming 22, El Paso 23, El Paso 25, Laidsburg 21, Deming 20, El Paso 23, El Paso 23, El Paso 25, El Pa

ing 22, El Paso 23.

Mrs. Langtry's Gowns.

The great charm in Mrs. Langtry's costumes consists in their simplicity yet elegance. Good taste characterizes the designs and richness of fabric the materials. Among these charming toilettes are those in Peril, three of which were made by Worth and the fourth by Felix. in the first act there is a sage green velvet, striped with yellow; wide sashes of ottoman silk, rose pink, fall over the back; the front is of the color of new gold satin, covered with black tulle, embroidered in gold and steel. Under the demi-train is a handsome balayuse of black lace, basque of the same, front of pink silk velvet puff on the shoulder, sleeves and

Pa. 27. S. Allentown 29. 30. Jersey City, Nov. 1, week. N. V. City. S.

Time of Fortune Co.: Elmira, N. Y., 14. Susquehanna, Pa., 13. Carbondale 15.

Chord Time of Fortune Co.: Toledo, O., 14-15.

Chord Time Gastinghir Co.: Chicago 11, week.

Well Askinstrom: Holyoke, Mass., 11, week. Meridd Nov. 1, week. New Britain S, week.

White State Co.: Pittsburg 11, week.

Walte State Co.: Pittsburg 11, week.

Woodska Drander Co.: Greensburg, Pa., 12-14, Huntingdon 15-17, Milton 14, Shenandosh 2-22, Tamaqua, 2-5. Hagerstown, Md., 28-20.

Wilson Harrier Co. N. Y. City, Oct. 11, three weeks.

Walte Street Barbert Co. N. Y. City, Oct. 11, two weeks.

Walte Street Barbert Co. N. Y. City, Oct. 11, two weeks.

Walte County Co.: Bellefontaine, O., 11, week.

Walte County Co.: Bellefontaine, O., 11, week. long court train; front is finished by a scantily pleated flounce rising at the sides, where it is finished with loops. Two rows of what are called dew drop and amethysis in chains are placed along this, trashing off in sprays at the At the bottom of the skirt is a fringe and more rows of dew drops and emethysis the body is a little cursige. The body is a little cursige, a little berthe and sleeves of spangled face.

ished with dew-drops and amethysts. A bily Perhaps the most strong although quiet in color, of all the gowns is one in which the fair wearer scenis to have est stepped out of a Thirteenth certairy plane. It is of pale mouse grey units velves round court train. with side panels and front of white striped tissue, thrished with tassels. One side of the embroidery, combined with steel; the other the s bordered with white and grev ostrich feathers, which is continued up the other side

to the shoulder, a handsome gold clasp and ornaments fasten it at the wrists; the other terie short elbow angel-sleeves of the velvet to the detect with the passementers serve as long taps over the long white tissue sleeves that end in a gold cuff edged with the mouse-col-

In the Lady of Lyons Mrs. Langtry, while | Phi strictly adhering to the historical aspect of the them with a jetute-squeness particularly her own. The first gown is a write silk muslin daintily embroidered in roses. The little found wast is scarce more than four inches wide, and the whole is a charmingly girlish costume. But it is reserved for the wedding Harrishing a Whamsport in Finnano filterias dress to fairly outdo anything in the way of its story; Glen's Fair, Newcastle, Pa., 11, week. Beaver Grand Rands in the Lansing it. States Object of the West of the Community of the States of The wrist is about four inches wide, finished with a berthe of pearls to match the little pearl

In the third act is a simple little gown of soft pale green, embroidered on the edge of the skirt in daisies and artemisias; the skirt itself is long and plain and full. The round waist is not more than for inches wide, with slashed and puffed shoulders; long, tight sleeves, with open cuffs, also embroidered; a berthe of fine lace finishes the neck; an embroidered pocket of the same is fastened with a ribbon at one side.

Another gown, sometimes worn instead of the gorgeous wedding dress, is also of white China crepe. It is a demi train, finished with a handsome set pattern of pearls all around, except just in front, where it is bordered with Irish point. To this also there is a little waist finished with lace and pearls.

Of course the usual accessories to be worn with these toilettes are not forgotten. In one act there is a parasol which bids fair to become the rage, or would if the season for parasols was not a thing of the past. It is of red embroidery—the sort we often see here— but the handle is unique, an almost straight stick, entirely covered with red velvet. Pearis or diamonds are worn by Mrs. Langtry with the gowns requiring them.

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A LL COMPLAINTS OF WOMEN treated as a construction of the construc

### Professional Doings.

George Backus has engaged for juveniles -C. G. Craig is a recent accession to the

-Sam Alexander has been engaged as avan.

courier of Kate Forsyth. -Mabel De Habian has been engaged for in Stetson's Mikado company.

-Hal Clarendon has left the Lillian Lewis impany and is at liberty for leading business. -Emma Abbott opens the new \$75 000 Opera House at San Antonio, Texas, on Dec.

-Messrs. Draper and Goodrich, of Oil City are the financial backing of Peter F

-The Park Theatre, Columbus, O., is takng a step backward in being converted into a

-Ray Briscoe has left the Lost in London company to take a place in the Lynwood com-

-The wife of Oscar Warden, of the Cintti Grand Opera House, died in that city on Oct. 4, aged fifty-one.

-W. H. Sherwood, manager of the Academy of Music, Norfolk, Va., was mar-ried in Chicago last Wednesday.

-Marguerite Saxton, of Marie Prescott's company, has just returned from a pleasant visit to her home in Washington.

-Matt Morgan's Diorama has returned to Cincinnati to "reorganize." Business was bad in Milwaukee, the last stand. -William Foote, of minstrel fame, has re tired from the active management of Wilson and Rankin's burnt-cork troupe.

-Marie Prescott opens at Kingston, N. Y. on Oct. 21 Six plays comprise her repertoire, the whole running a wide range of variety.

-Kansas City has at last, in the vocabular of the "road," become a week stand. Several leading attractions are booked there for that

-The chestnut-bell craze is demoralizing Texas audiences; and yet residents of that State are credited with being experts at the

—Stock has been taken and ground broken for a \$75 000 opera house at Winfield, Kas. Solid men of the town are foremost in the en--P. F. Baker, late of Baker and Farro

has opened his season in Chris and Lena John Kernell is with him playing an Irisl -Frank Daniels and Hoyt and Thomas se

riously contemplate the introduction of a Vanthing Lady in A Rag Baby and call it the hing Tramp. -The Cincinnati Opera Festival is an-nounced for week of Nov. 22 at the Music Hall

that city. The American Opera company will be the attraction. —Duff's Opera company closed its engagement in San Francisco on last Saturday night after the manager had tried vainly to buy off two weeks of Osmond Tearle's time.

-Ada Boshell (Mrs. J. W. Grath) is win ning much favor by her soubrette work in George Hoey's successful farce comedy, Keep It Dark. Miss Boshell is one of the neatest dancers in the profession.

-The receipts of Erminie at the Boston be Theatre last week reached something over \$8,500. On Friday night last Francis Wilson was taken ill and his part of Cadeaux was played by A. W. Maflin.

-The oldest theatre in Newark, N. J., is Waldmann's Opera House. It has a seating capacity of 1,400. Good attractions are wanted for the weeks of Nov. 8, 29, Dec. 20, 27, Feb. 21, March 28 and April 4.

-Louis James has telegraphed to a friend in this city authorizing him to deny all reports that his company has disbanded and is coming in. He has just had some fine new pictoria printing made, and reports excellent business.

-F. E. Davis is in town to take charge of Slayton (Chicago) Lyceum Bureau inter-He represents Minnie Hauk, the Men-ohn Quintette Club, Schubert Quartette Listemann Concerts and the Hampton Stu-

-Isaac Coleman is the sole manager and lessee of the Asbury Park (N. J.) Opera House Mr. Coleman wishes to distinctly state that Frank Patterson has no connection with the It is a finely appointed theatre and seats 1,200.

The May Fortescue tour in this country, after the company has concluded the Lyceum Theatre engagement, is to be conducted by Al. Hayman, with Marcus Mayer as manager. The city engagement is for five weeks, and

-Frank C. Stewart, associate manager of The Two Johns, writes that the company has been on the road since August 23, and that business has all along averaged better than any other season. The company, too, is giving better satisfaction

-The Denver Music Hall will open about Nov. 1. The seating capacity is 4,500. It is built of stone and iron. P. T. Hughes is the owner and manager. He will book only the best attractions. Music Hall takes the place best attractions. Music Hall tall of the burned Academy of Music.

-The Bristol (Pa.) Opera House is the only theatre in a town of 7,000. It is a very lively place, and Burlington, N. J., is just across the Delaware River, and has a population of 15,000. James Wright is the Bristol manager, and he gives good terms to good attractions.

-Thayer and Noyes' Circus stranded in Pittsburg last week. The Pullman Circus has gone into Winter quarters at Olean, N. Y. T. W. Okey has severed his connection with the Miller, Okey and Freeman Circus and goes in advance of a leading dramatic at

Arrangements have been perfected by hich Held by the Enemy is to be put on the tage of the Boston Museum at the conclusion the engagement of Harbor Lights, which is ill running to splendid business. Isabelle vesson has been cast for the part now being non has been cast for the part now being od by Louise Dillon.

Aaron H. Woodhull is playing in a quaint nedv called Eli Wheatheld. The character Woodhull portrays is of the Yankee type. The audiences recognize to it. es recognize in it a specimer ch that has never yet been fully described in pictures by the cleverest novelists. The sag actor is winning favor everywhere by a pedeparture in comedy. The company nanagement of George W. Far-nounces some time as yet un-

-Mrs. W. T. Powell, the Richmond (Va.) manageress, writes The Mirkon: "Louise Balle in Dagmar made an emphatic hit at my house on Oct. 7. Her acting is superb, her comedy irresistible, and she is grand in the heavy scenes of the play. She sings a laughing song that convulses the audience. Miss Balle was called after the final curtain—a very

-The Windsor Hotel at Trenton, N. J., is The Windsor Hotel at Trenton, N. 2., is next door to the Taylor Opera House. It is a pleasant tarrying-place for the visiting profession. Every room is heated by steam. The Mirror is kept on file. Street cars pass the door. The Windsor is a recently built hotel, and is the only house in the city having all the modern improvements. It can accom-modate the largest companies, and is a family hotel, having no public bar.

-The only theatre in New Brunswick, N. J., is the Opera House, managed by Ayers D. Inslee It is modern in every respect, and is always open to good attractions. The stage is commodious, 35 by 50, and is well stocked with scenery. The seating capacity is 1 200 McCormick's Hotel, near by, is well spoken of by the profession. It is also convenient to the depot. Special rates are made to the profession, THE MIRROR is kept on file.

-" There is not a word of truth in the report that I am to give up my lease of the Tha-lia Theatre at the end of the present season, and that the house will then be turned into an English theatre with combinations at cheap prices," said Manager Gustave Amberg to a Mirror reporter recently. "I have no in-tention whatever of giving up my lease, which runs for nine years longer. If the coming years only prove as successful, both financially and artistically, as those which have gone be fore, I don't see why I should ever give up

-Mishler's New Academy of Music at Reading, Pa., will be opened next Monday night with a performance of Article 47 by Clara Morris. This will be the great event in the theatrical history of Reading, with the dra-matic affairs of which Manager John D. Mishler has been so long and so successfully identi-fied. The old Academy was opened in the Fall of 1882, and it was thought it would have remained a popular amusement edifice for at least a quarter of a century; but Mr. Mishler's enterprise ordained otherwise, and the present to be but in the zenith of its popularity. The New Academy is a spacious and ornate struc-ture, modern down to the lightest details. The Academy proper is 80 feet in width and 130 feet in depth. The whole building is 80x230. Part of it is a Mænnerchor Hall, and that part is occupied by stores. The main entrance is fourteen feet wide and 100 feet long. the floor of the main auditorium to the ceiling is 55 feet. The seating capacity of the parquet, lcony and gallery is 1,671. \$100,000, and opens without a dollar of indebt-edness. John D. Mishler, the manager, is the gentleman so long identified with Bartholo-mew's Equine Paradox, having sent that concern into retirement with a handsome fortune for its projector, who had been unfortunate until the Reading manager took hold of his interests.

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Fred. Bryton's success is quite phenom-nal. Forgiven has had large audiences serywhere this season,

Assangements have been completed for uilding the City Opera House at Altoona, Work will begin at the close of this sea-

-The Academy of Music, Oswego, N Y plays but two attractions a week. It draws from a population of 25 000. H. S. Taylor is the New York age it.

Christmas date is open at Burgunder's tusic Hail. Wikesbarre, P.a. Flora Moore of this date in 1884 and drew \$1,050 Last had this date in 1884 and drew \$1,050 Christmas Fred Bryton drew \$1,100.

-The Globe Hotel at Altoona, Pa., makes special rates with the profession. It is near the Opera House and the depot and is steam-bested throughout. THE MIRROR is on file. -Charles Watkins states that the reference

to him by J. W. McKinney as having knowl edge of a Southern manager's connection with ailway mileage was unauthorized. He ows nothing about it. -Through the illness of Hubert Wilkie, and

the substitution of The Black Crook for The Rat Catcher, Rachel Booth is disengaged Miss Booth is one of our prettiest as well as most talented soubrettes. She was the original Carrie Story, the nervy s rvant-girl, in A

-Under the Gaslight is meeting with a very good measure of success in the West. The popular drama is under the management of P. T. Turner, and will be revived at Niblo's Gar-den some time during the Winter. Mercedes Malarini continues her success in the leading role of Laura Courtland.

-Manager P. T. Turner, of the Under the Gaslight company, recently discovered a mu-sical prodigy in Cleveland in the person of a ragged urchin. The youngster now appears in the dock scene in the play, and his performances upon an eight-cent harmonicon win him so many encores as to interrupt the play.

-Teller's Hotel, at 259 South Ninth street, Philadelphia, is a very popular hostelry with the profession. It supplies all the comforts of a home, and the proprietor is ever on the alert in attending to the wants of his guests. Professionals are given special rates. Supper is served after the play and without extra

-The Bijou Opera company is doing better than ever in the South, where it has been very popular for two or three seasons. Adelaide Randall remains as prima donna and C. T. At-wood as manager All of last week was spent in Chattanooga, Tenn., where the new Opera House was opened with a round of English and comic opera.

-Mme. Janish will be supported by the following: John C. Freund, Myron Leffingwell, George Backus, Leo Cooper, John Enos, Louis Grisel, Henry Sherman, Gerrie Lang-ton, Nellie Donald, Virgie Graves and Nellie Morris. The repertoire will consist of Made-line Morel, The Wife's Sacrifice and Princess

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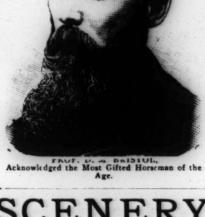
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